The following is a cue rundown and chord analysis of Bernard Herrmann's martial score to RKO's *The Naked and the Dead*. Herrmann wrote the score March 7 – April 14, 1958. According to the recording log sheets, it was recorded May 13/14/17 at Stage 7, Hollywood, Samuel Goldwyn Productions. Prod # 436. Channel: Stereo. Type of recording: stereo scoring. Crew call 8am. Company call 10am. On May 13 at 10:17am began R1pt1 "Prelude B." At 11:20am, R14P3
"Finale," R1 pt 4 "War," R13 pt4 "The Fall." 12:27 Lunch. Back from
lunch at 1:27pm. etc. Finished at 4:44pm.

A long suite of the score will be [I started writing this late September, 2010] recorded in October in Moscow thru the Tribute label. The following is a lengthy Topic discussion on the matter:

http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3533

Other relevant Talking Herrmann posts and other sites can be linked below:

http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3205

http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3441

http://www.brightlightsfilm.com/18/18_nakeddead.php

http://thisislandrod.blogspot.com/2009/11/naked-and-dead-1958.html

http://www.filmscoremonthly.com/board/posts.cfm?threadID=71951&forumID=1&archive=0

Naked & Dead

Preview April 17 '58 Fox Theatre - Riverside

"Bernie Hermann - composer" There, check off

3 cars, 4pm at Fountain
Dinner - 6pm Riverside Inn Picture starts at 8pm

Paul Gregory, Ray Klune, Trilling, Morrow, Heindorf,
DJ Producer Fehr, etc

Final Prod Cost with Rushes Prod No 10-436

started Dec 12 '57,
Rescheduled to Finish - 2-10-58 45 shooting days
Date completed Feb 10 '58

No Days added 2
Distant location Fort Hobbe, Campana, Rio Pacora, Panama

Total 695,000

Joey Fisher ~~7,000~~ $8,678.79 about 8 wks
Wm Campbell $8,878.79

Thurs
12/12/57 Ext. Edge of Beach, Sandbanks, Jungle clearing Trucks
ab Dc Roy 7:30-435 Fort Hobbe, Panama
Cliff Robertson 1pm - 435
Rain in Illican till noon

12/30/57 Ext. Rapids (Chorrera Falls, Panama)
6:30 am - 3:45 pm

1/2 '58 Ext. approach to pass, Ext mt. side, Ext. open field before Ring
(Campana, Panama)
7 - 4pm
heavy clouds + overcast most of afternoon

~~Motion~~ Picture Herald, July 12 '58
"The background music by B.H. is so skillfully handled in the silent Jungle scenes
~~with~~ ~~in Ending into~~ that it enhances the suspense and the act intruding into the
consciousness of the listener." (James M. Jerard) release date Aug 9, '58

The Hollywood Diary 7-28-58
review by Pamela Harbard
"The performances are universally good despite B. H's game attempt to drown them
out with his jarring background music"

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THE NAKED AND THE DEAD March7-April 14 '58

"Title A" [Reel 1 pt 1] *Molto pesante e marcato* in Cut time, 5 bars :15 duration. Half note = 60. Written on top of the orchestrated page (not Herrmann's hand) is, "Not Recorded." The score paper used is Parchment Brand No 19 – 24 lines, Belwin Inc. Instrumentation: 3 Bb clarinets, 3 Bb bass clarinets, 2 "Fags" (bassoons), Contra Fag, 7 horns (two horns per staff), 6 Bb trumpets (3 per staff), 6 "Pos" (trombones), 4 tubas (2 per staff), 2 timp, cymbals, Tam Tam, small and large bass drums.

Sords (muted) horns I-II sound *p* < *ff* Line 1 Bb [written Line 2 F] half note legato mini-slur down to Line 1 Gb [written Line 2 Db] half note to (Bar 2) A [written Line 2 E] whole note. Horns III-IV play *a2* Line 1 Gb [written Line 2 Db] half note down to D [written A] half note up to (Bar 2) F [written Line 2 C] whole note. Horns V-VI play Line 1 Eb [written Line 1 Bb] half note legato mini-slur down to small octave B [written Line 1 F#] half note up to (Bar 2) Line 1 D [written Line 1 A] whole note crescendo to fortissimo (*ff*). Horns VII-VIII play Line 1 Eb/Gb [written Line 1 Bb/Line 2 Db] half notes down to small octave B/Line 1 D [written Line 1 F#/A] half notes to (Bar 2) D/F [written Line 1 A/Line 2 C] whole notes. Combined we have the Eb minor (Eb/Gb/Bb) half note chord down to, in effect, the B min chord (B/D/F#) but with the F# in the enharmonic substitution of Gb (so B/D/Gb) half note chord. To keep the chords consistent in terms of correct "spelling" (that Herrmann normally does), horns I-II should've been written as Line 2 C# [concert pitch F#] instead of the Line 2 Db [concert pitch Gb] half note. In Bar 2, the tonality is the D minor (D/F/A) whole note chord.

The Tam Tam in Bars 1 thru 3 sound *ppp* < (crescendo hairpin) the whole note (for each bar) trill roll (*tr*^^^^^^^^). The whole notes are positioned on the bottom space of the staff. The Tam Tam finishes its effect in the start of Bar 4 on forte (*f*) quarter note let vibrate extending curve line (followed by three quarter rests) and followed in end Bar 5 by a whole rest held fermata. The small and large bass drums are similarly trill rolled. The small drum whole notes are placed on the second space from the top, while the large bass drum notes are placed on the bottom space of the staff. They end the effect in Bar 4 on quarter note *f* and also rinforzando-marked (> symbol) followed by a quarter and half rest.

In Bar 3, three bass clarinets play *a3* and *f* (forte) < (crescendo hairpin) small octave Ab [written Bb] half note legato mini-slur down to E [written F#] half note to (Bar 4) G [written A] whole note *sff* (followed in end Bar 5 by a whole rest held fermata). Three clarinets in Bar 4 show up in this bar only to sound *sff* Line 1 Bb/Line 2 D/G [written Line 2 C/E/A] whole notes. Trumpets I-II-III (sharing the same staff) sound *f* < Line 2 Cb/Eb/Ab [written Line 2 Db F/Ab] half notes down to Line 1 G/B/Line 2 E [written A/Line 2 C#/F#] half notes up to (Bar 4) Bb/Line 2 D/G [written Line 2 C/E/A] whole notes *sff*. Also in Bar 4 trumpets IV-V-VI occupying the same staff sound in "hard mutes" the same Bb/Line 2 D/G whole notes *sff*. Pos I-II-II sharing the same staff in the

“k” tenor clef sound *f* < in Bar 3 middle (Line 1) Cb/Eb/Ab half notes down to small octave G/B/Line 1 E half notes to (Bar 4) Bb/D/G whole notes *sff*. Also in Bar 4, Pos IV-V-VI in hard mutes sound *sff* the same small octave G/Bb/Line 1 D whole notes. Tubas I-II in Bar 4 sound *ff* small octave D/G whole notes (followed by a whole rest held fermata in end Bar 5), while tubas III-IV play Contra-octave and Great octave G whole notes. Timp I (separate staff) is trill rolled *ff* on small octave D whole note, while timp II is rolled on Great octave G whole note. The cymbals crash *ff* in Bar 4 on a whole note let vibrate extending curve line (the note placed on the top space of the staff). So we find the tonalities in Bar 3 to be Ab minor (Ab/Cb/Eb) to E minor (E/G/B) half note chords to (Bar 4) G minor (G/Bb/D) whole note chord.

In end Bar 5, horns are soli. Horns I-II sound *sff* > Line 1 F# [written Line 2 C#] whole note held fermata, while horns III-IV play Line 1 D [written A] whole notes, horns V-VI on small octave B [written Line 1 F#] whole notes, and horns VII-VIII play small octave B/Line 1 D whole notes held fermata. The end tonality is B minor (B/D/F#).

End of cue. Since this cue was never recorded before I would recommend that Tribute include this title cue in the proposed suite. [Sunday, September 26 at 11 am]

"Title B" [Reel 1/pt 1] *Allegro con brio* in C time,6 bars, :19. Quarter note = 120. Once again this cue was “not recorded.” This title cue with the same opening pattern as the "Prelude." Let’s start with the top. Three clarinets sound *sff* small octave D [written E] dotted half note (followed by a quarter rest). Repeat next two bars. In Bar 4, they then sound *sff* small octave Ab/Cb/Eb [written Bb/Line 1 Db/F] whole notes tied to half notes next bar (followed by a half rest) to (end Bar 6) whole rest held fermata.

Back in Bar 1, after an initial quarter rest, three bass clarinets sound *ff* descending legato quarter notes small octave A [written B] to G# [written A#] to D [written E] and repeated next two bars. After a quarter rest in Bar 4, they sound *ff* small octave F [written G] dotted half note legato to Gb [written Ab] quarter note to (Bar 5) Ab [written Bb] half note to Bb [written middle C] half note tied to (end Bar 6) whole note held fermata. After a quarter rest in Bar 1, both “Fags” (bassoons) sound *ff* Great octave A to G# down to D legato quarter notes (repeated next two bars). After a quarter rest in Bar 4, the Fags then play Great octave F dotted half note to Gb quarter note to (Bar 5) Ab half note to Bb half note tied to (end Bar 6) whole note held fermata. The C. Fag is *col* the Fags although Herrmann here goes to the time & trouble to actually write out the same line of notes.

Horns I-II (separate staff) and V-VI (separate staff) in unison play Line 1 D [written A] dotted quarter note to D-D-D “3” triplet value 16ths (connected as a figure by two crossbeams) to D-D-D-D 8ths (connected as a figure by one crossbeam), while horns III-IV and VII-VIII play this pattern on Line 1 (middle) C [written G] notes. Repeat in Bar 2. In Bar 3 they then play respectively C/D dotted quarter notes to “3” triplet value 16ths to two rinforzando-marked quarter notes. Horns I-II in Bar 4 then sound *sff* > Line 1 Eb [written Line 1 Bb] whole note in stopped special effect (+ sign above the note) tied to half note in Bar 5 (followed by a quarter and half rest and then a whole rest held fermata in end Bar 6). Horns III-IV play this stopped effect on Line 1 Cb [written Gb] whole note tied to half note next bar. Horns V-VI play Cb/Eb stopped whole notes tied to

half notes next bar, and horns VII-VIII play small octave AB [written Line 1 Eb] stopped whole note tied to half note next bar.

Back in Bar 1, trumpets I-II-III (top staff) play Line 1 D [written E] notes in the same patterns as just given for the horns, while trumpets IV-V-VI (bottom staff) play the pattern on Line 1 C [written D] notes. In Bar 4, top staff trumpets sound *sff* > small octave Ab/middle Cb/Eb [written Bb/Db/F] whole notes (bottom staff trumpets play the same) followed by whole rests next two bars. Pos I-II-II (top staff) play Line 1 D notes in this same pattern, while altri trombones play on middle C notes. In Bar 4, the Pos then play small octave Ab/middle Cb/Eb whole notes tied to half notes next bar (followed by a half rest).

Back in Bar 1, tubas I-II sound *ff* descending legato quarter notes small octave D to Great octave A to G# (followed by a quarter rest), repeated next two bars. After a quarter rest in Bar 1, tubas III-IV play descending quarter notes Great octave A-G#-D (repeated next two bars). After a quarter rest in Bar 4, tubas I-II play *ff* Great octave F dotted half note to Gb quarter note to (Bar 5) Ab half note to Bb half note decrescendo hairpin to next bar and also tied to half note next bar (followed by a half rest held fermata). Tubas III-IV play the same but an octave lower register (Contra-octave G dotted half note, and so on).

Back in Bar 1, timp I betas *ff* small octave D down to Great octave A rinforzando-marked (>) quarter notes followed by a half rest (repeated next two bars). After a half rest in Bar 1, timp II beats *ff* Great octave G# down to D rinforzando quarter notes (repeated next two bars). In Bar 4, the two bass drums are trill rolled (*tr*^^^^^^^) of whole notes tied to quarter notes next bar (followed by rests). The notes are placed on the second space of the staff and just below the bottom staff line. The cymbals here sound *sff* let vibrate extending curve line a whole note (placed on the top space of the staff). The Tam Tam (deep) sounds *ff (L.V.)* a whole note let vibrate (positioned just below the bottom staff line).

End of cue. So we start the cue with a dissonant sounding of the C/D major 2nd intervals played by most of the brass. The low woodwinds, tubas and timps sound descending quarter notes D-A-G#-D. You may notice that this gives two tritone intervals in emphasis: the G#/D diminished 5th tritone and the D/G# D/G# augmented 4th tritone. In Bars 4-5 we hear the Ab minor (Ab/Cb/Eb) tonality. The cue ends of the Bb note.

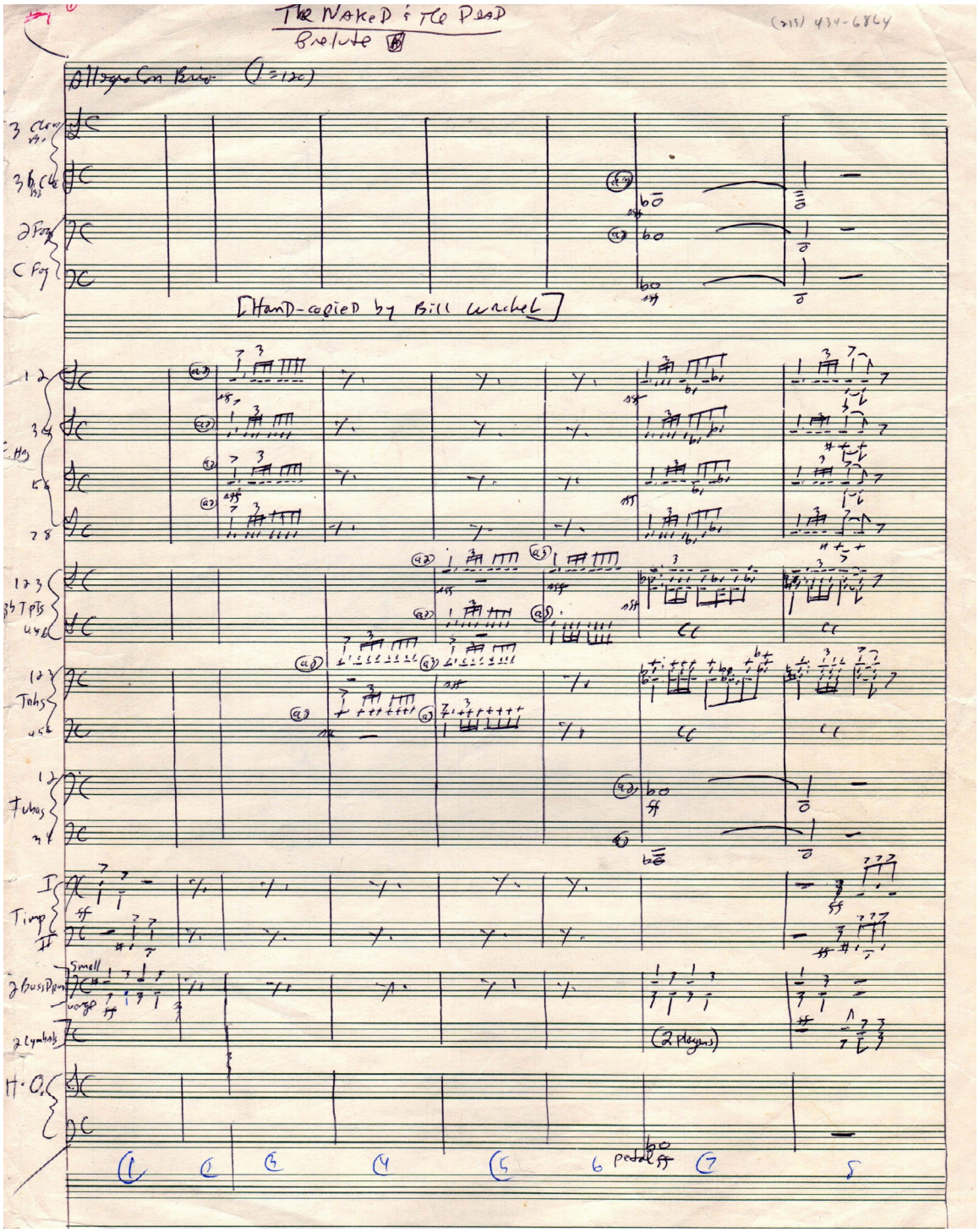
"Prelude A"[not used]

"Prelude B" *Allegro con brio* in C time, 41 bars, 1:24. Quarter note = 120. Instrumentation: 3 clarinets, 3 bass clarinets, 2 Fags (bassoons), C. Fag, 8 horns, 6 Bb Trumpets, 6 Pos, 4 Tubas, 2 Timp, 2 cymbals, Tam Tam, 2 Bass drums (small & large), Hammond Organ.

Timp I in Bar 1 sounds *ff* rinforzando quarter notes small octave D down to Great octave A (followed by a half rest) and repeated thru Bar 6. After a half rest in Bar 1, timp

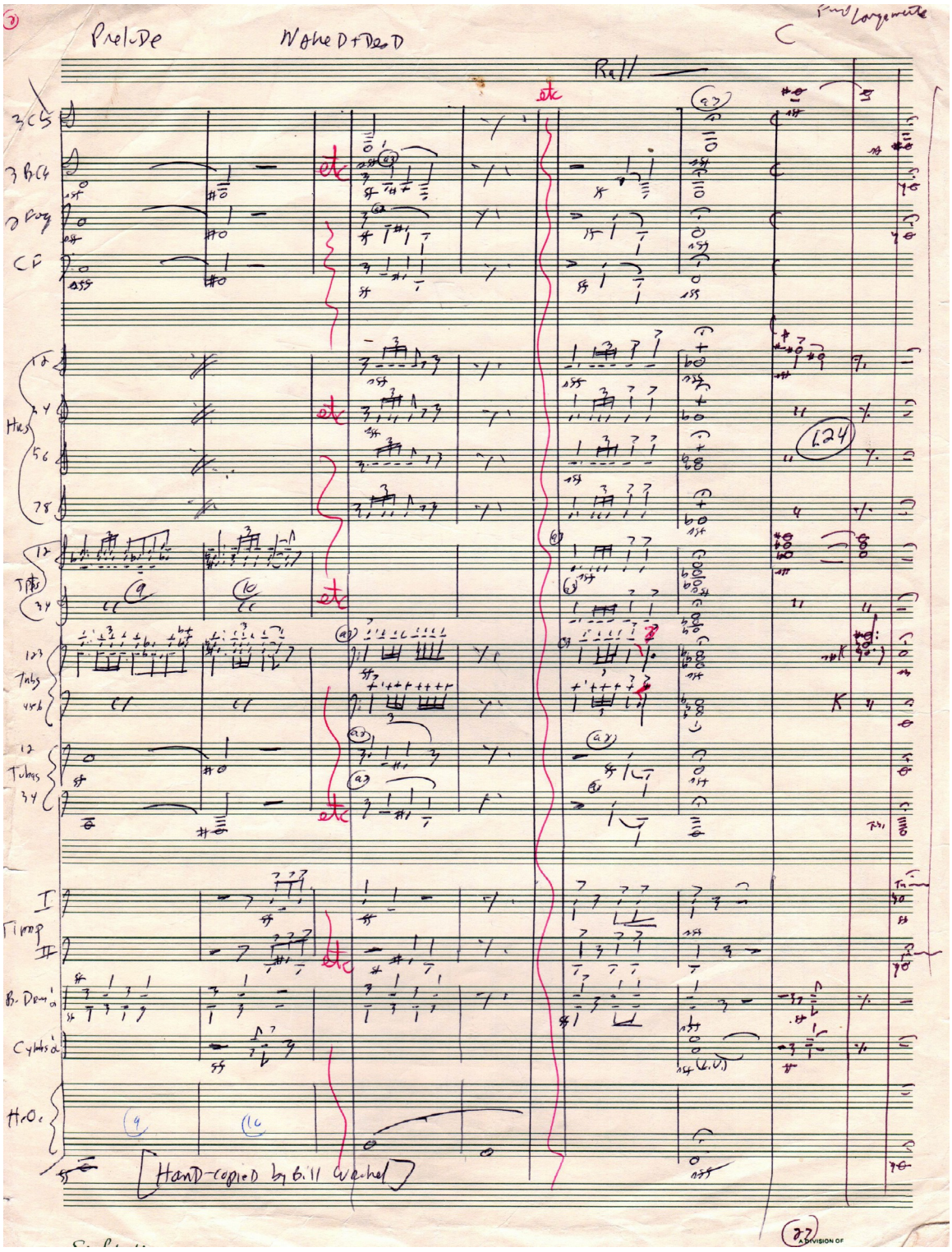
II beats fortissimo rinforzando-marked quarter notes Great octave G# down to D (repeated thru Bar 6). The small bass drum sounds *ff* a quarter note (placed on the second space from the top) followed by a quarter rest, and then another quarter note followed by a quarter rest (repeated thru Bar 7). After a quarter rest in Bar 1, the large bass drum sounds fortissimo a quarter note (placed on the bottom space of the staff) followed by a quarter rest and then another quarter note (repeated thru Bar 7).

Horns I-II and V-VI sound *sff* Line 1 D [written Line 1 A] rinforzando dotted quarter note to D-D-D "3" triplet value 16ths (connected by two crossbeams) to D-D-D-D 8ths figure (connected by one crossbeam) and repeated thru Bar 6. Horns III-IV and VII-VIII play this pattern on Line 1 C [written Line 1 G] notes. Pos I-II (sharing the same staff) in Bar 4 join in on this same pattern on Line 1 D notes and repeated next two bars. However, Pos III (sharing the same staff) joins the pattern in Bars 5-6 (so *a3*). Pos IV-V in Bar 4 plays middle (Line 1) C notes in this pattern with Pos VI joining in the next two bars. Similarly, trumpets I-I in Bar 5 sound *sff* Line 2 D [written E] dotted quarter note to D-D-D 16ths to D-D-D-D 8ths, repeated next bar (with trumpet III joining in). Trumpets IV-V in Bar 5 play this pattern on Line 2 C [written D] notes (with trumpet VI joining in next bar).

Bars 7-8 present the first statement of the fanfare them played by the brass (except tubas). Horns I-II play *sff* same D dotted quarter note to D-D-D "3" triplet value 16ths to same D down to small octave Ab [written Eb] back up to D to Eb [written Bb] 8ths to (Bar 8) D dotted quarter note to D-D-D "3" triplet value 16ths to (now divisi) small octave A/Line 1 D rinforzando quarter notes tied to 8th notes (followed by an 8th rest). Horns V-VI are *col* these horns. Horns III-IV-VII-VIII play Line 1 C dotted quarter note to C-C-C triplet value 16ths to C down to Ab up to C up to Eb 8ths to (Bar 8) D dotted quarter note to D-D-D 16ths to small octave F#/Line 1 D rinforzando quarter notes tied to 8ths (followed by an 8th rest). All trumpets in Bar 7 play *sff* Line 1 Eb/Ab/Line 2 D dotted quarter notes to "3" triplet value 16ths of that same chord to Eb/Ab/D 8ths down to C/Eb/Ab 8ths back to Eb/Ab/D 8ths up to Ab/Line 2 D/Eb 8ths to (Bar 8) F#/A/Line 2 D (D major tonality 1st inversion) dotted quarter notes to "3" triplet value 16ths to quarter notes tied to 8ths (followed by an 8th rest). Trombones in Bar 7 play small octave Eb/Ab/C dotted quarter notes to "3" triplet value 16ths to Eb/Ab/C 8ths to D/Eb/Ab 8ths to Eb/Ab/Line 1 C 8ths up to Ab/C/Eb 8ths to (Bar 8) F#/A/Line 1 D dotted quarter notes to "3" triplet value 16ths to quarter notes tied to 8ths (followed by an 8th rest).

Tubas I-II in Bar 7 sound *ff* Great octave Ab whole note legato down to (Bar 8) D half note (followed by a half rest). Tubas III-IV play Contra-octave Ab whole note up to (Bar 8) Great octave D half note (followed by a half rest). Two bassoons and the contra-bassoon play *sff* Great octave Ab whole note legato down to (Bar 8) D half note (followed by a half rest). Three bass clarinets play small octave Ab [written Bb] whole note down top (Bar 8) D [written E] half note (followed by a half rest). The Hammond organ in Bar

8 (*pedal ff*) sounds Great octave Ab whole note (silent in Bar 9). The small bass drum in Bar 8 sounds a quarter note (followed by rests). After a quarter rest, the large bass drum sounds a quarter rest (followed by a half rest). After a half rest in Bar 8, one player of the cymbals sounds an 8th note (notated on the top space of the staff) followed by an 8th and quarter rest. After a half and 8th rest, we then see two 8th notes (one positioned on the second space from the top, the other on the third space (followed by a half rest). After a half and 8th rest, timp I beats *ff* Great octave A up to small octave D down to A rinforzando 8ths, while timp II beats Great octave G# down to D up to G# rinforzando 8ths.

Horns repeat Bars 7-8 in Bars 9-10. With my hand-copied version at this point with the trumpets & Pos, I may have a note or two incorrectly written (not sure). Trumpets in Bar 9 play Line 1 Eb/Ab/Line 2 C dotted quarter notes to "3" triplet value 16ths figure to 8ths down to C/Eb/Ab 8ths to Eb/Ab/C up to Ab/D/Eb 8ths to (Bar 10) F#/A/Line 2 D (definitely correct D major chord) dotted quarter notes to "3" triplet 16ths figure to quarter notes tied to 8ths (followed by an 8th rest). Pos play small octave E/A/Line 1 D dotted quarter notes to "3" triplet value 16ths to 8ths to D/Eb/Ab 8ths to Eb/A/D up to Ab/C/Eb 8ths to (Bar 10) F#/A/Line 1 D dotes in the pattern already given for the trumpets. Tubas I-II play small octave C whole note *ff* down to (Bar 10) Great octave F# half note (followed by a half rest), while tubas III-IV play this an octave lower register. Fags and C. Fag are *col* tubas I-II. The bass clarinets play Line 1 C [written D] whole note down to (Bar 10) small octave F# [written G#] half note (followed by a half rest). The H.O. sounds the Great octave C whole note in Bar 9. Bass drums beat quarter notes as given before. After a half and 8th rest in Bar 10, timp I beats rinforzando-marked 8th notes *ff* small octave D down to Great octave A up to A, while timp II beats Great octave D up to G# down to D 8ths.

Skipping to the end two bars (*Rall.*), we find horns I-II-V-VI plays *sff* Line 1 D [written A] dotted quarter note to D-D-D "3" triplet value 16ths to D to D rinforzando-marked quarter notes, while altri horns play on Line 1 C [written G] notes in this exact same pattern. Horns are then stopped (+) in end Bar 41. Horns I-II sound *sff* Line 1 Eb [written Bb] whole note held fermata. Horns III-IV play this stopped effect on Line 1 Cb [written Gb] whole note. Horns V-VI play it both on Cb/Eb whole notes, and horns VII-VIII on small octave AB [written Line 1 Eb] whole note held fermata. The tonality is the Ab minor (Ab/Cb/Eb). Trumpets I-II-III play Line 1 D [written E] and altri trumpets on C notes in the same pattern given for Bar 40 to (Bar 41) small octave Ab/middle Cb/Eb [written Bb/Db/F] whole notes held fermata. Pos I-II-III play Line 1 D dotted quarter note to D-D-D "3" triplet value 8ths to D rinforzando quarter note legato down to small octave D quarter note to (Bar 41) Great octave Ab/small octave Cb/Eb whole notes held fermata. Altri trombones play middle C dotted quarter note to C-C-C 16ths to C rinforzando quarter note down to small octave C quarter note to (Bar 41) Great octave Ab/small octave Cb/Eb whole notes. After a half rest in Bar 40, all tubas play small octave D down to Great octave D quarter notes to (Bar 41) Contra-octave and Great octave F whole notes held fermata. The bassoons and C. Fag play the same as the tubas but end in Bar 41 on Great octave F whole note. Bass clarinets play Line 1 D down to small octave D quarter notes to (Bar 41) F whole note *sff* and held fermata. Clarinets in

Bar 41 play small octave F whole note as well. Timps beat Great octave and small octave D rinforzando quarter note (followed by a quarter rest) to two such quarter notes rinforzando-marked and crescendo hairpin to (Bar 41) D rinforzando quarter note (followed by a quarter rest and then a half rest held fermata). The bass drums beat *ff* those

quarter notes in the same rest pattern. Cymbals crash *sff (L.V.)* whole notes in Bar 41. The H. O. sounds *sff* the Great octave F whole note held fermata.

So if you combine the F whole note with the Ab/Cb/Eb (Ab min) chord you have the F half-diminished 7th tonality. Herrmann's favorite or most-employed seventh chord was the half-dim 7th.You could depend on that on that naked truth! It was an entrenched, long-term habit.

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"War" *Allegro con brio*. :16.

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"Invasion" [R2pt1] *Largo* in C time, 4:30. This is quite a ponderous, heavy-handed cue played beneath the sounds of heavy guns in the battle scene. Herrmann employs a lot of tritones in this stress scene/cue, another common practice of his (besides the half-dim 7th usage). He uses an oblong (horizontal) sheet music, Passantino Brands, Number 25, "16 stave oblong."

Two bassoons and the contra-bassoon in Bar 1 sound *p* originally (but looks like changed to forte) Great octave C whole note tied to whole note next bar and held fermata. Three bass clarinets in Bar 2 play small octave F# [written G#] whole note held fermata. In Bar 3, the first four horns (sharing the same staff) sound *sff* small octave C [written small octave G] whole note tied to whole note next bar. Horns V thru VIII (bottom staff) play the same. Pos I-II play small octave C whole notes (side-by-side notes since there are two trombones instead of Herrmann writing one whole note adding the *a2*) tied to whole notes next bar. Also in this top staff for the trombones is Pos II playing Great octave F# whole note tied to whole note next bar. Below this is the staff for altri Pos. Pos IV play *sff* that Great octave F# whole note also, and below this are two whole notes for Pos V-VI playing Great octave C whole notes tied to whole notes next bar. Tubas I-II (sharing the same staff) play *ff* Great octave F#/small octave C whole notes tied to whole notes next bar. Tubas III-IV play Contra-octave F#/Great octave C whole notes tied to whole notes next bar. You will notice the obvious tritone intervals here of F# up to C (d5 tritone interval) and C up to F# (A4 tritone interval). Tritones naturally suggest strong tension and dissonance—the devil's interval (or, in this case, the warlike interval!).

At any rate, back to Bar 3, the large and small bass drums are trill rolled on whole notes here (also Bars 6, 9, 12, 15, etc.). The Tam Tam (medium) is trill rolled *mp (sempre)* thru at least Bar 15 (I don't have the rest of the cue right now on hand). The note is positioned on the second space from the bottom on the staff. The deep Tam Tam is similarly drone rolled (the note positioned below the bottom line of the staff). The Hammond organ sounds *sff* Great octave C/F#/small octave C whole notes tied to whole notes thru at least Bar 15. After a quarter and 8th rest in Bar 4, timp I beats *ff* small octave C-C 8ths (crossbeam connected) followed by an 8th rest to a C 8th note (followed by an 8th

rest), repeated next bar. Meanwhile timp II plays this pattern on Great octave F# 8ths, and timp III on Great octave C 8ths. Repeat in Bars 7, 10, 13 at least.

In Bar 6. the bass clarinets return to sound *sfp* < Line 1 Db [written Eb] whole note down to (Bar 7) small octave G [written A] whole note *sff* >. Two bassoons play *sfp* < Great octave Db whole note up to (Bar 7) G whole note *sff* >. The C. Fag plays similarly. All horns sound *sfp* < small octave Db [written Ab] whole note (silent next bar). Tubas I-II play small octave Db whole note down to (Bar 7) Great octave G whole note. Tubas III-IV play Great octave Db whole note down to (Bar 7) Contra-octave G whole note. In Bar 7, all Pos return to play *sff* > Great octave G whole note.

In Bar 9, the bass clarinets now play *sfp* < Line 1 Eb [written F] whole note down to (Bar 10) small octave A [written B] whole note *sff* >. Two bassoons and contra-bassoon play Great octave Eb whole note up to (Bar 10) A whole note. Horns play small octave Eb [written Bb] whole notes *sfp* < (but silent next bar). Tubas play Great octave (bottom staff) and small octave (top staff) whole notes down to (Bar 10) Contra-octave and Great octave A whole notes. The Pos in Bar 10 return to play *sff* > Great octave A whole note. Horns return in Bar 12 to sound *sfp* < *ff* small octave [written Line 1 Eb] whole note in stopped effect. Pos return here to play small octave Ab whole note. In Bar 13, the bass clarinets return to play small octave B [written middle C#] whole note *sff* >. Fags play Contra-octave and Great octave B whole notes, and C. Fag on Great octave B. Tubas play Contra-octave and Great octave B whole notes *sff* >.

Etc.

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"The Island" *Moderato* in 3/4 time. 1:50.

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"The Hayloft" *Moderato* in C time, 26 bars, 1:37. This cue is divided into three section: Bars 1-15, then Bars 16-20 (IA), and Bars 21-26 (IB). Instrumentation: 4 clarinets, 2 bass clarinets, 2 Fags, 1 C. Fag.

In Bar 1, bass clarinet I plays *pp* small octave Eb [written F] up to G [written A] half notes to (Bar 2) Bb [written middle C] up to D [written E] half notes crescendo hairpin to (Bar 3, now both bass clarinets) small octave Bb half note *mf* down to G half note crescendo to (Bar 4, now divisi) Eb/Bb half notes *f* legato up to G/Line 1 D half notes (repeat Bar 4 thru Bar 7).

Back in Bar 1, after an initial 8th rest, clarinets I-II (sharing the top staff) play *pp* < small octave G/Line 1 D [written A/E] rinforzando 8ths legato mini-slur to small octave Gb/Bb quarter notes (followed by an 8th rest) back to G/D rinforzando 8ths to Gb/Bb quarter notes, repeated and crescendo thru Bar 5 (forte in Bar 4). After an 8th rest in Bar 6, clarinets I-II then play the same small octave G/Line 1 D [written A/E] rinforzando 8ths legato mini-slur to small octave Gb/Bb quarter notes (followed by an 8th rest) to Ab/middle C [written Bb/D] quarter notes. Repeat this bar in the next bar.

Back in Bar 2, after two quarter rests and an 8th rest, clarinets III-IV (2nd or bottom staff for the four clarinets) join in to play *mp* < small octave G/Line 1 D rinforzando 8ths legato to Gb/Bb quarter notes, repeating clarinets I-II thru Bar 5. After an 8th rest in Bar 6, they then play G/D rinforzando 8ths to Gb/Bb quarter notes (followed by an 8th rest) and then clarinet III (IV is silent here temporarily) plays small octave G dotted quarter note. (repeated next bar). Etc. The cue ends with the first two clarinets (after an initial 8th rest) playing small octave G/Line 1 D 8ths tied to quarter notes and tied to half notes and tied to (Bar 15) whole notes held fermata and *lunga*. "Out at :58."

The next section starts as Bar 16 that repeats Bar 4 of the previous section but here *ff* (instead of forte). Repeat next two bars decrescendo hairpin. In Bar 19, bass clarinets play *p* > *pp* small octave Eb/Bb whole notes (followed by a whole rest held fermata in Bar 20). After an 8th rest, all clarinets play *p* > small octave G/Line 1 D 8ths tied to dotted half notes. In Bar 20, only clarinets I-II now play. They sound *pp* > small octave Gb/Bb whole notes *lunga* and held fermata. "Out at :22."

In the third section (IB), *molto moderato e pesante*, bass clarinets play *sff* small octave Eb up to Gb half notes legato to (Bar 22) Bb down to Gb half notes. They repeat these two bars in Bars 23-24 *f* > *p* to (Bar 25) Eb whole note *p* > *pp* (silent in end Bar 26). Fags and C. Fag play the same in Bars 21-22 as the bass clarinets but written and octave lower register. They are silent in Bars 23-26. The timp in Bar 21 forcefully beats *sff* Great octave Eb quarter note let vibrate extending curve line (followed by a quarter rest) up to Gb quarter note (followed by a quarter rest) up to (Bar 22) Bb quarter note (followed by a quarter rest) down to Gb quarter note (followed by a quarter rest). Then the timp is silent to end of cue. After an 8th rest in Bar 21, the clarinets repeat the pattern and notes given in Bar 4 of the first section, repeated thru Bar 24 (forte decrescendo *p* in Bars 23-24). After an 8th rest in Bar 25, clarinets III-IV play small octave G/Line 1 D 8ths tied to dotted half notes (silent in end Bar 26). After an 8th rest, clarinets I-II play G/D 8ths tied to dotted half notes and tied to (Bar 26) whole notes *lunga* and held fermata, decrescendo hairpin *ppp*. This section is 19 seconds.

End of cue. The tonalities show, for instance, the Eb minMaj 7th (Eb/Gb/Bb/D) and then ambiguity with the simultaneous sounding of G and Gb notes, and so forth. Put differently, the music reflects the ambiguity of the scene—despite the "hayloft"!

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"The Poncho" [Reel 4/pt 2] *Moderato* in C time, 17 bars :22 for the first section of 10 bars. The 2nd section (IA) is comprised of Bars 11-17. Cue # 38020. Instrumentation: 4 clarinets, 2 bass clarinets, 2 harps. Written on this cue is "Out, Not Recorded."

Harp II sounds *f (L.V.)* Line 1 D rinforzando-marked half note let vibrate extending curve line followed by another such half note, and repeated thru Bar 7. Harp II in Bar 8 then sounds one D half note (followed by a half rest) that is repeated next bar

(followed in end Bar 10 by a whole rest held fermata). After an 8th rest in Bar 1, harp I sounds *p* Line 2 D up to Line 3 D back down to Line 2 D 8ths (crossbeam connected) followed by an 8th rest and then another such Line 2 D/Line 3 D/Line 2 D 8ths figure. Repeat thru Bar 7. After a quarter rest in Bar 8, harp I then plays Line 2 D up to Line 3 D down to Line 2 D quarter notes, and then silent next two bars.

In Bar 2, clarinets play small octave D/F# (two clarinets each) [written E/G#] whole notes legato to (Bar 3) Eb/G [written F/A] whole notes legato and crescendo hairpin to (Bar 4) E/G# [written F#/A#] whole notes. Then in Bar 5 they play F/A [written G/B] whole notes legato and start of decrescendo hairpin to (Bar 6) Gb/Bb [written Ab/middle C] whole notes to (Bar 7) G/B [written A/C#] whole notes. Then in Bar 8 they play *p* > Ab/middle C [written Bb/Line 1 D] whole notes tied to whole notes next bar and tied to (end Bar 10 for this section) whole notes *pp* and held fermata.

Back in Bar 2, both bass clarinets play *pp* < small octave Bb [written C natural] whole note down to (Bar 3) A [written B] whole note to (Bar 4) Ab [written Bb] whole note. Then in Bar 5 they play small octave G [written A] whole note to (Bar 6) Gb [written Ab] whole note legato and decrescendo hairpin to (Bar 7) F [written G] whole note. In Bar 8 they then play small octave E [written F#] whole note tied to whole note next bar and tied to (Bar 10) whole note *pp* and held fermata.

The 2nd section of Bars 11 thru 17 are essentially the same in terms of overall structure. The harps are slightly different in expression. After a quarter rest, harp I plays forte Line 1 D up to Line 3 D down to Line 2 D quarter notes repeated thru Bar 16 (silent Bar 17) but steady decrescendo, ending *pp*. Harp II plays *f (L.V.)* Line 1 D whole note repeated thru Bar 15 to (Bar 16) D half note *pp* followed by a half rest. Clarinets play forte steady decrescendo small octave Ab/middle C [written Bb/D] whole notes legato to (Bar 12) G/B [written A/middle C#] whole notes to (Bar 13) Gb/Bb whole notes legato to (Bar 14) F/A whole notes. Two bass clarinets play small octave E [written F#] whole note legato to (Bar 12) F [written G] whole note to (Bar 13) Gb whole note to (Bar 14) G whole note. Clarinets in Bar 15 play small octave E/G# whole notes to (Bar 16) Eb/G whole notes tied to whole notes in end Bar 17 *ppp* and held fermata. Bass clarinets play G# whole note to (Bar 16) A whole note *pp* (silent next bar).

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"The Tanks" *Molto pesante e marcato* in C time, 12 bars, :57. cue # 38020. Four tubas and six hard-muted Pos are highlighted in this metallic cue, portraying the passing by of heavy tanks.

Pos I-II-II (sharing the same staff) blare *sff* > on rinforzando-marked dyad quarter notes Ab tied to 8th note (followed by an 8th rest) to same Ab rinforzando quarter note *sff* > tied to 8th note (followed by an 8th rest), repeated next bar. In Bar 3 they then play Bb quarter note tied to 8th note (followed by an 8th rest) to another such pattern in the second half of this bar (repeat next bar). Then they repeat Bars 1-2 in Bars 5-6. Pos IV-V-

VI (also in hard mutes) in Bar 1 sound *p* < *sff* small octave D quarter note to E rinforzando 8th note (followed by an 8th rest) to another such pattern in the second half of the bar (repeated thru Bar 4). In Bar 5 they then play C quarter note to D rinforzando 8th (followed by an 8th rest) to another such pattern (repeated next bar).

Back in Bar 1, tubas I-II play < *sff* Great octave E quarter note up to Bb rinforzando 8th (followed by an 8th rest) up to small octave D quarter note < *sff* back down to Great octave Bb rinforzando 8th (followed by an 8th rest). Repeat next bar. Then in Bar 3 they play Great octave F quarter note up to Bb rinforzando 8th (followed by an 8th rest) up to small octave D quarter note down to Great octave Bb rinforzando 8th (followed by an 8th rest). Repeat next bar. In Bar 5 they play Great octave E quarter note crescendo up to Bb rinforzando 8th (followed by an 8th rest) up to small octave C quarter note down to Bb rinforzando 8th (followed by an 8th rest) and repeated next bar. Tubas III-IV in Bar 1 sound *sff* > Contra-octave E quarter note tied to 8th note (followed by an 8th rest) to another such tied note figure (repeated next bar). Then in Bar 3 they play this pattern on F tied notes (repeated next bar) then back to E tied notes in Bars 5 & 6.

Back in Bar 1, timp I (*pedal*) sounds *p* < *sff* a trill roll of Great octave E quarter note short gliss line up to Bb rinforzando 8th (followed by an 8th and half rest). Repeat next bar. In Bar 3 Timp I plays the same pattern on Great octave F quarter note up to Bb rinforzando 8th (repeated next bar), and then repeating Bars 1-2 in Bars 5-6. After a half rest in Bar 1, timp II (also *pedal*) plays Great octave E quarter note *gliss* line up to BB rinforzando 8th (followed by an 8th rest), and repeated next bar. After a half rest in Bar 3, timp II plays this on F quarter note gliss up to Bb 8th (repeated next bar), and then repeating the first two bars in Bars 5-6. After a quarter and 8th rest in Bar 1, the small and large bass drums play *on the side* a four-stroke ruff of three grace notes crescendo to 8th note (followed by a quarter and 8th rest) to another such ruff. Repeat thru Bar 6.

Starting in Bar 7 the woodwinds now take over that series of figures played earlier by the Pos and tubas. So we find three clarinets sounding < *sff* small octave D [written E] quarter note to E [written F#] rinforzando 8th note (followed by an 8th rest) to another such pattern in the second half of the bar. Repeat thru Bar 10.In Bar 11 they then play *sff* > small octave Ab [written Bb] quarter note tied to 8th note (followed by an 8th rest) to Bb quarter note tied to 8th note again *sff* > (followed by an 8th rest) to (end Bar 12) Ab whole notes played by clarinets I-II while clarinet III plays small octave D whole note held fermata *f* > *pp*. Three bass clarinets in Bar 7 play this same pattern as the clarinets in Bar 7 but on small octave F quarter note up to Bb rinforzando 8th (repeated next bar) to (Bar 9) E quarter note up to Bb 8th pattern (repeated next two bars). In Bar 12 they settle on small octave E/middle C/D whole notes *f* > *pp* held fermata. Back in Bar 7, two bassoons play *sff* > small octave Bb quarter note tied to 8th note (followed by an 8th rest) (repeated same bar and next bar) to (Bar 9) Ab tied notes (repeated next bar). In Bar 11, they play small octave C quarter note up to D rinforzando 8th (followed by an 8th rest) back to C quarter note to D 8th (silent next bar). The C. Fag in Bar 7 plays Great octave F quarter note up to Bb rinforzando 8th (repeated same bar and next bar) to (Bar 9) Great octave E quarter note up to Bb 8th (repeated same bar and next bar) to (Bar 11) a repeat of Bar 7.

After a quarter rest in Bar 7, Pos I-II-II now play *sfp* > small octave D/E/Ab quarter notes (followed by a quarter rest) to same quarter notes (repeated thru Bar 10) to (Bar 11) C/D/Ab notes in that rest pattern (silent next bar). After a quarter rest in Bar 7, altri trombones play *sff* D/E/Bb rinforzando 16ths (followed by a 16th and 8th rest) to another such triad (repeated next bar) to (Bar 9) D/E/Ab 16ths (repeated next bar) to (Bar 11) C/D Ab 16th again. After a quarter rest in Bar 7, tubas I-II play *p* > Great octave F/Bb quarter notes (followed by a quarter rest) to F/Bb quarter notes again (repeated next bar) to (Bar 9) E/Bb quarter notes in that rest pattern and repeated next bar. Tubas III-IV play this on Contra-octave Bb/Great octave F quarter notes to (Bars 9-10) BB/Great octave E quarter notes.

Also in Bar 7, after a quarter and 8th rest, timp I sounds *p* < that four-stroke ruff of Great octave Bb-Bb-Bb grace notes to Bb rinforzando 8th (followed by an 8th rest) and then another ruff (repeated thru Bar 11). After a quarter and 8th rest in Bar 7, timp II sounds *mp* < Great octave F grace note to same F rinforzando 8th (followed by a quarter and 8th rest) to another F grace note to F 8th (repeated next bar). Then it plays this pattern in Bars 9-11 on E notes. Small bass drum sounds *p* 8th note to quarter note (two-stroke ruff) followed by a quarter rest to another such ruff (followed by a quarter rest), repeated thru Bar 11 (*pp* in Bar 11). After a quarter rest, the large bass drum plays that ruff (followed by a quarter rest) to another such ruff (repeated thru Bar 11).

End of cue. Hard, tritone-driven cue. Note the initial D to Ab tritone and almost simultaneously E to Bb tritone. In fact the cue (played by the clarinets and bass clarinets) with tritones (D to Ab, Ab to D).

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"The River" *Lento* in C time. In this cue, various instruments are allowed soli performances (as Herrmann loves to do) highlighting orchestral color.

Tubas I-II sound *pp* > Great octave Bb dotted half note (followed by a quarter rest) to (Bar 2) A dotted half note (followed by a quarter rest) to (Bar 3) G# dotted half note to (Bar 4) E dotted half note to (Bar 5) F dotted half note to (Bar 6) G dotted half note to (Bar 7) A dotted half note down to (Bar 8) D dotted half note decrescendo hairpin (followed by a quarter rest). Tubas III-IV play this exact same pattern but an octave lower register (Contra-octave register). After a quarter and 8th rest in Bar 1, *sords* (muted) horns I thru IC (top staff) sound *pp* small octave and Line 1 D [written A] 8th notes to same D 8th notes to same D dotted quarter notes (silent next bar). After a quarter and 8th rest in Bar 2, horns V thru VIII (bottom staff) play the same notes but in stopped (+) special effect. Repeat these two bars thru Bar 8.

We come to s new section starting in Bar 9. After a quarter rest, three clarinets and 3 bass clarinets in *sub-tone* sound *pp* > small octave Bb [written Line 1 C natural] dotted half note to (Bar 10), after a quarter rest, A [written B] dotted half note decrescendo to (Bar 11) G# [written A#] dotted half note in that rest pattern to (Bar 12) E [written F#] to (Bar 13) F to (Bar 14) G to (Bar 15) A to (Bar 16) D dotted half note. Back in Bar 9,

trumpets I-II in straight mutes sound *p* > Lines 1 & 2 D [written E] dotted half notes (followed by a quarter rest) and repeated in Bar 12. In Bar 10, trumpets III-IV in cup mutes sound *p* > Lines 1 & 2 E dotted half notes (followed by a quarter rest) and repeated in Bar 13. In Bar 11, trumpets V-VI in mega mutes play Lines 1 & 2 D dotted half notes (repeated in Bar 14). After a and 8th rest in Bar 9, timp I is trill rolled *pp* on small octave D dotted quarter note (repeated next several bars) while timp II is trill rolled on Great octave D dotted quarter note. After a quarter and 8th rest, the small and large bass drums sound *pp* two 8th notes (followed by an 8th and quarter rest), repeated next several bars. The small bass drum notes are placed on the second space from the top of the staff, while the large bass drum notes are placed on the bottom space.

Etc.

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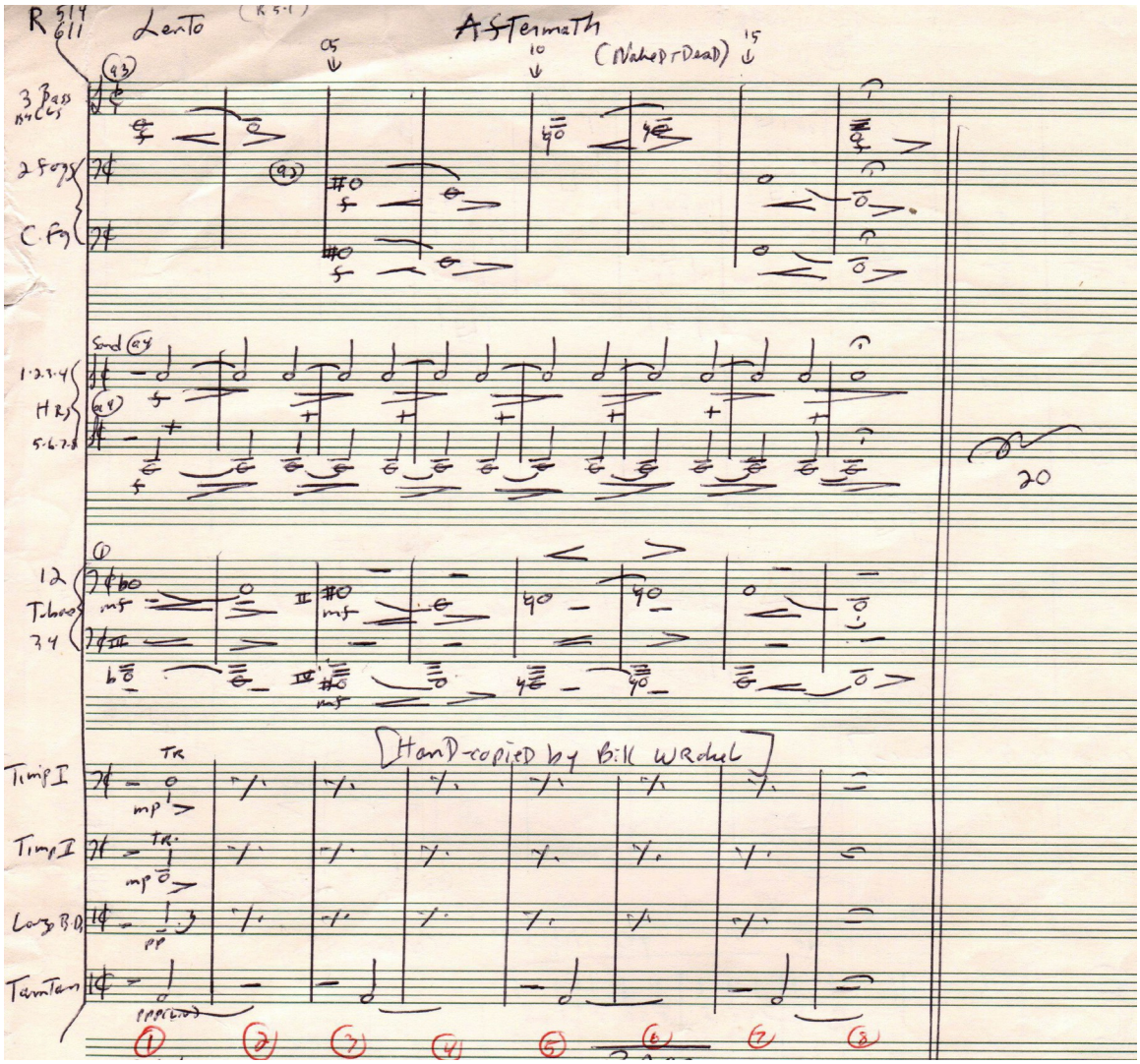
"Aftermath" [Reel 5/1] *Lento* in C time, 8 bars, :20. This cue almost sounds like a precursor to a cue in *Three Worlds of Gulliver* titled "The Chess Game."[Reel 8/E, 8/F], except that the latter cue utilizes violas matching the horns.

Three bass clarinets sound *f* < small octave Bb [written middle C] whole note legato to (Bar 2) A [written B] whole note decrescendo hairpin. In Bar 2, 2 Fags and the C. Fag play forte crescendo Great octave G# whole note legato to (Bar 4) E whole note decrescendo. The bass clarinets return in Bar 5 to play small octave F [written G] whole note to (Bar 6) G [written A] whole note decrescendo. The Fags and C. Fag in Bar 7 play Great octave A whole note down to (end Bar 8) D whole note decrescendo and held fermata. The bass clarinets play small octave D whole note *f* > in Bar 8 (held fermata).

After a half rest in Bar 1, *sords* horns I thru IV play forte decrescendo hairpin Line 1 D [written A] half note tied to half note next bar and then resounding the D half note tied to half note next bar, continuing that pattern to Bar 7 with the D half note at the end of that bar tied to (Bar 8) whole note held fermata. IN the same pattern, altri horns play small octave D notes but also in stopped (+) fashion (unlike the top staff horns).

Tuba I in Bar 1 sounds *mf* < Great octave Bb whole note legato to (Bar 2) A whole note decrescendo, while tuba III plays Contra-octave Bb to A whole notes. IN Bar 3, tuba II comes into play to sound *mf* < Great octave G# whole note to (Bar 4) E whole note decrescendo, while tuba IV plays this an octave lower register. Then tubas I-III return in Bars 5 to play F whole notes in the different registers to (Bar 6) G whole notes. The other tubas return in Bar 7 to play A whole notes down to (end Bar 8) unison Great octave D whole note held fermata.

After a half rest in Bar 1, timp I is trill *mp* > on small octave D half note (repeated thru Bar 7), while timp II is trill on Great octave D thru Bar 7. After a half rest in Bar 1, the large bass drum sounds *pp* A quarter note (followed by a quarter rest), and repeated thru Bar 7. After a half rest in Bar 1, the Tam Tam sounds *ppp (L.V)* a half note (repeated in Bars 3, 5 and 7. The notes for the Tam Tam and the bass drum are placed on the bottom space of the staff.



End of cue. No chords, simply intervals and primarily orchestral color/ [Monday, September 27, 2010 at 10:08 pm. Very hot locally—11 degrees; 113 in Los Angeles, a record! Fortunately it was my day off…]

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"Sorrow" [Reel 5/2] *Lento e mesto* in C time, 8 bars, :40. Instrumentation: 2 clarinets and 1 bass clarinet.

Clarinet I in Bar 1 sounds *espr p* < descending legato quarter notes small octave Bb to Ab to Gb [written middle C-small octave Bb-Ab] to F [written G] quarter note tied to dotted half note in Bar 2 decrescendo hairpin (followed by a quarter rest). In Bar 3, the first clarinet returns to play Bb-Ab-Gb quarter notes once again back to Ab quarter note crescendo to (Bar 4) Bb [written Line 1 C] whole note decrescendo. After a quarter rest in Bar 5, clarinet I then plays Bb up to Line 1 Cb back to Bb quarter notes crescendo up to (Bar 6) Eb [written F] half note to Db to Cb quarter notes to (Bar 7) small octave Bb

whole note decrescendo. Bar 7 for both clarinets show a whole rest held fermata. Clarinet II, meanwhile, shows up in Bar 3 to sound *p* < small octave Eb [written G] whole note down a semitone to (Bar 4) D whole note decrescendo hairpin. After a quarter rest in Bar 6, it returns to play small octave Ab [written Bb] dotted half note crescendo hairpin down to (Bar 7) D whole note decrescendo hairpin.

In Bar 2, the bass clarinet plays *espr p* < small octave Bb to Ab to Gb quarter notes to F quarter note tied to dotted quarter note next bar (followed by a quarter rest). These are the same notes and pattern played by clarinet I starting in Bar 1. The bass clarinet in Bars 4-5 then plays exactly as clarinet I did in Bars 3-4. After a quarter rest in Bar 6, it then sounds small octave B [written middle C#] dotted half note crescendo to (Bar 7) Bb-Ab-Gb-Ab quarter notes to (end Bar 8) Bb [written middle or Line 1 C natural] whole note decrescendo hairpin and held fermata.

End of cue. [Sunday, October 03, 2010 at 6:43 pm]

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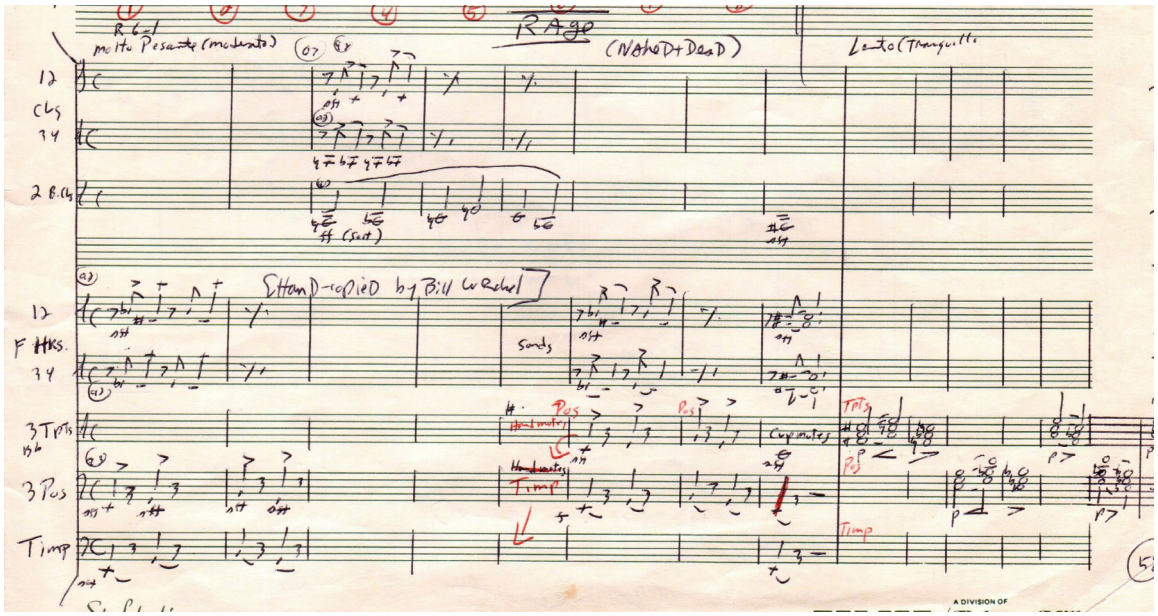
"Rage" *Molto pesante (moderato*) in C time, 15 bars, :58. Instrumentation: 4 clarinets, 2 bass clarinets, 4 horns, 3 trumpets (Bb), 3 Pos, timp. Blunt, at-your-face rage played by four stopped horns, three Pos, and timp.

Trombones sound *sff* and also rinforzando-marked (>) four quarter notes starting with Great octave E quarter note (followed by a quarter rest) up to G quarter note (followed by a quarter rest) up to (Bar 2) B quarter note (followed by a quarter rest) down to G quarter note (followed by a quarter rest). The timp beats the same notes in the same rest pattern. After an 8th rest in Bar 1, horns I-II (sharing the same staff) play Line 1 Eb [written Line 1 Bb] rinforzando 8th note down to small octave B [written Line 1 F#] stopped (+) quarter note, repeating this pattern in the second half of this bar and repeated in Bar 2. After an 8th rest in Bar 1, horns III-IV play small octave Ab [written Line 1 Eb] 8th note to G [written D] stopped quarter note, repeated in the second half of this bar and next bar.

The clarinets and bass clarinets pretty much take over this pattern in Bars 3-5. After an 8th rest in Bar 3, clarinets I-II sound *sff* Line 1 D [written E- rinforzando 8th note legato mini-slur down to small octave Bb [written middle C] quarter note. Repeat same bar and repeat next two bars. After an 8th rest in Bar 3, clarinets III-IV play small octave G [written A] rinforzando 8th to Gb quarter note, repeated same bar and next two bars. The bass clarinets sound *ff (sost)* small octave Eb [written F] half note legato up to Gb [written Ab] half note up to (Bar 4) Bb [written middle C] up to Line 1 D [written E] half notes legato down to (Bar 5) small octave Bb down to Gb half notes. Then the horns, Pos and timp repeat Bars 1-2 in Bars 6-7 except now the horns are *sords*, and the trombones have hard mutes installed. In Bar 8, after an 8th rest, horns play *sff* small octave G#/B/Line 1/D# [written Line 1 D#/F#/A# with horns I-III on the highest note] 8th notes tied to dotted half notes. That alone is the G# minor chord but if you add the bass clarinets playing small octave E [written F#] whole note, then you have the combined E maj 7th chord (E/G#/B/D#).

A new section of music unfolds in Bar 9 (:29), *Lento (tranquillo*) tempo-marking. Three trumpets in cup mutes sound *p* < Line 1 E/G/B [written F#/A/Line 2 C#] half notes (E minor chord) legato up to G/Bb/Line 2 D [written A/Line 1 C/E] half notes (G minor chord) down to (Bar 10) Eb/Gb/Bb [written F/Ab/Line 2 C] whole notes or the Eb minor triad decrescendo hairpin. The trombones take over the exact same chords in Bars 11-12 but in the small octave register. In Bar 13, trumpets return to play G/Bb/Line 2 D half notes to Eb/Gb/Bb half notes. In Bar 14, Pos return to play small octave G/Bb/Line 1 D down to Eb/Gb/Bb half notes. In end Bar 15, trumpets play G/Bb/Line 2 D whole notes held fermata.

End of cue. [Sunday, October 03, 2010 at 9:01 pm]

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"Drunk Dream" :05 [not recorded] [I do not have this short cue]

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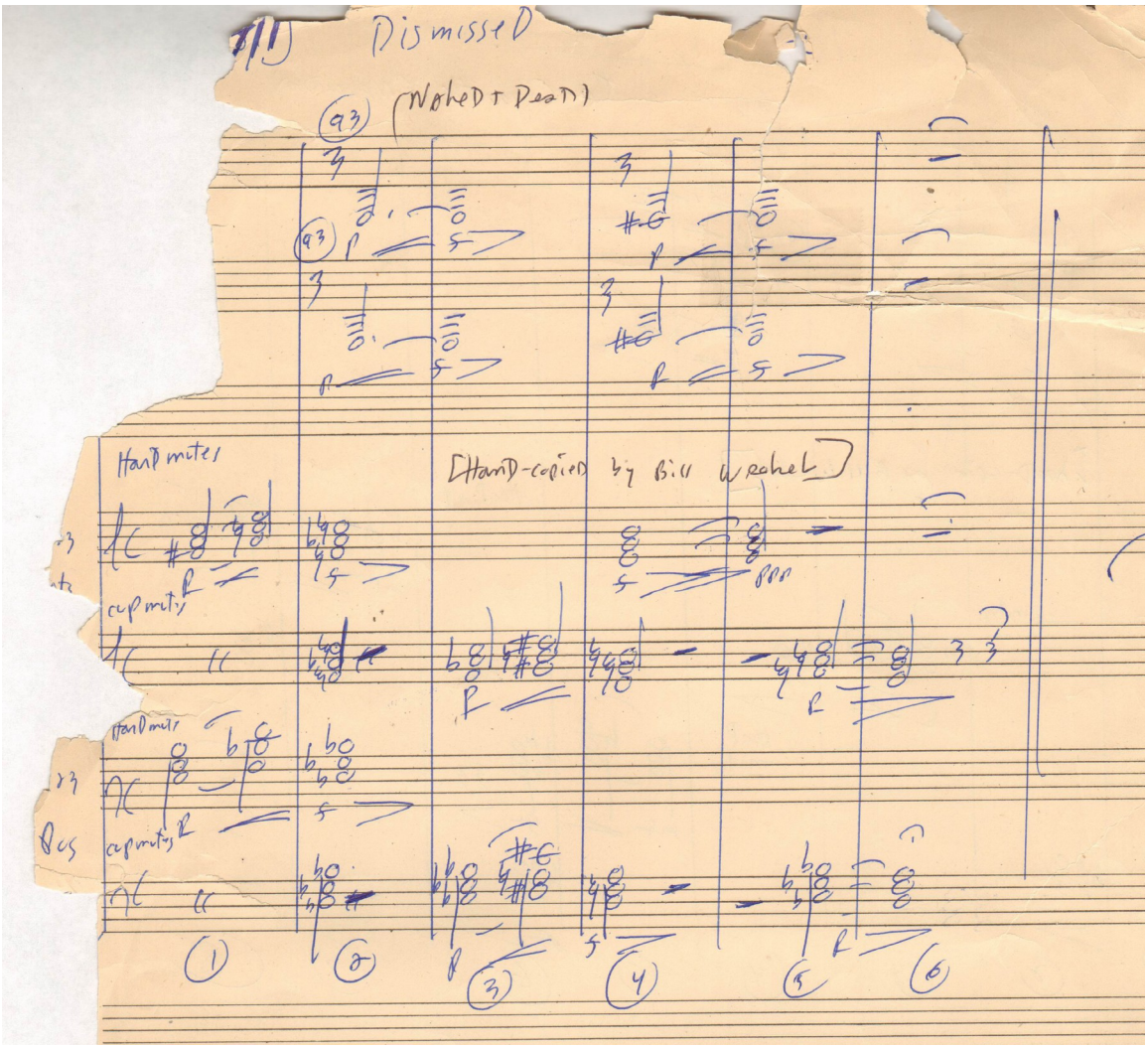
"Dismissed" [R7 pt 1] *Lento* in C time, 6 bars, :25.

Trumpets I-II-III in hard mutes plays *p* < Line 1 E/G/B half notes up to G/Bb/D half notes down to (Bar 2) Eb/Gb/Bb whole notes *f* >. Trumpets 4 thru 6 in cup mutes play the same in Bar 1 to (Bar 2) Eb/Gb/Bb half notes (followed by a half rest). The exact same pattern is played by Pos I-II-III in hard mutes and Pos IV-V-VI in cup mutes (but in the small octave register). After a quarter rest in Bar 2, all three clarinets and 3 bass clarinets play *p* < *f* > small octave D dotted half note tied to whole note in Bar 3. Trumpets IV-V-VI in cup mutes sound *p* < in Bar 3 Line 1 Eb/Gb/Bb [written F/Ab/Line 2 C] half notes to F#/A/Line 2 C# [written G#/B/Line 2 D#] half notes to (Bar 4) Line 1 D/F/A (D minor) half notes (followed by a half rest). Pos IV-V-VI in cup mutes play the same as the trumpets here. In Bar 4, trumpets I-II-III in hard mutes play *f* > *ppp* Line 1



D/F/A whole notes tied to half notes next bar (followed by a half rest). I believe Pos I-II-III play the same but I failed to hand copy any notes there—but logically they would be there. After a quarter rest in Bar 4, the clarinets and bass clarinets play *p* < *f* > small octave E [written F#] half notes tied to whole notes next bar. After a half rest in Bar 5, trumpets IV-V-VI in cup mutes play *p* > Line 1 Eb/Gb/Bb (Eb minor) half notes tied to half notes next bar (followed by a half rest held fermata). After a half rest in Bar 5, Pos IV-V-VI in cup mutes play *p* > small octave Eb/Gb/Bb half notes tied to (end Bar 6) whole notes held fermata.

End of cue. [Tuesday, October 5, 2010 at 1:15 pm]

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"The Cigarette" [R 7pt2] *Lento* in C time, 8 bars, :35.

Trombones IV-V-VI in cup mutes play *p* < small octave E/G/B (E minor) half notes legato up to G/Bb/Line 1 D (G minor) half notes down to (Bar 2) Eb/Gb/Bb (Eb min) whole notes decrescendo hairpin. After a quarter rest in Bar 2, three clarinets and 3 bass clarinets play *p* > small octave D dotted half note tied to whole note next bar. In Bar

3, trumpets IV-V-VI in cup mutes play *p* < Line 1 Eb/Gb/Bb [written F/Ab/Line 2 C] half notes to F#/A/Line 2 C# half notes down to (Bar 4) D/F/A whole notes decrescendo hairpin. After a quarter rest in Bar 4, the clarinets and bass clarinets play *p* < *f* > small octave E [written F#] dotted half note tied to whole note next bar. In Bar 5, Pos I-II-III with hard mutes play small octave E/G/B half notes up to G/Bb/Line 1 D half notes to (Bar 6) Eb/Gb/Bb half notes (followed by a half rest). Altri trombones in Bar 6 (with cup mutes) also play that small octave Eb minor chord but as whole notes. In Bar 7, trumpets I-II-III with hard mutes show up to play *mf* < Line 1 Eb/Gb/Bb [written F/Ab/Line 2 C] half notes to F#/A/C# (F# min) half notes to (end Bar 8) A/C/E [written B/Line 2 D/F#] half notes *f* > followed by a half rest held fermata. Altri trumpets in cup mutes also play that A minor triad but as whole notes held fermata.

End of cue. [Tuesday, October 05, 2010 at 4:44 pm]

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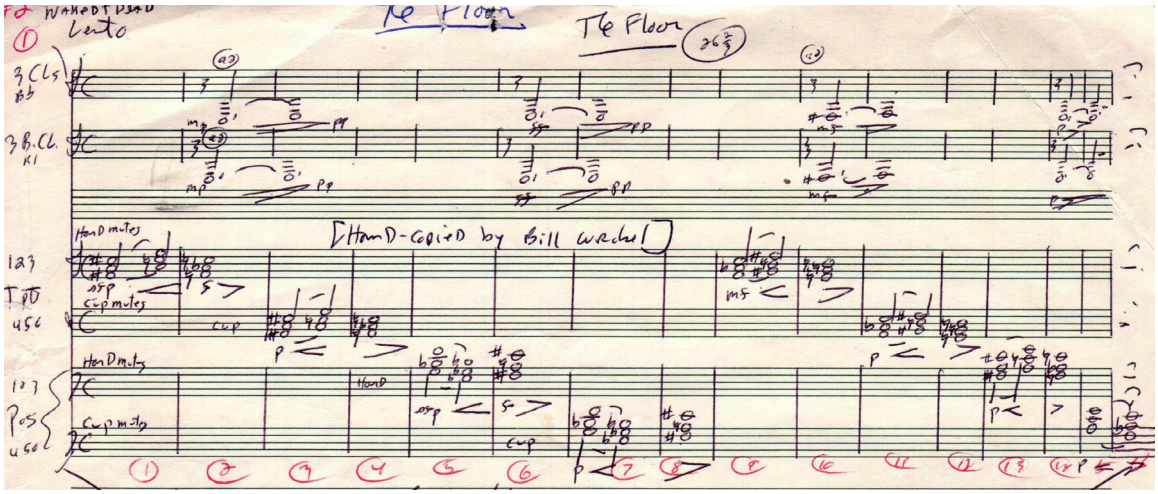
"The Floor" *Lento* in C time,16 bars, :51. Same as previous two cues, but longer. The main difference is that the hard-muted & cup-muted instruments are played soli, not combined, in various bars. Instrumentation: 3 Bb clarinets, 3 bass clarinets, 6 trumpets, 6 trombones (Pos).



Trumpets I-II-III with hard mutes sound *sfp* < Line 1 E/G/B [written F#/A/Line 2 C#] half notes legato up to G/Bb/Line 2 D (G min) half notes down to (Bar 2) Eb/Gb/Bb whole notes *f* >. After a quarter rest in Bar 2, the clarinets and bass clarinets play *mp* > *pp* small octave D dotted half note tied to whole note next bar. In Bar 3, trumpets IV-V-VI with cup mutes play *p* < > Line 1 E/G/B half notes up to G/Bb/D half notes to (Bar 4) Eb/Gb/Bb whole notes. In Bar 5, Pos I-II-III with hard mutes sound *sfp* < small octave G/Bb/Line 1 D half notes legato down to Eb/Gb/Bb half notes to (Bar 6) F#/A/middle C# whole notes *f* >. After a quarter rest in Bar 6, the clarinets and bass clarinets sound *ff* > *pp* small octave D dotted note tied to whole note next bar. In Bars 7-8, Pos IV-V-VI with cup mutes sound *p* < the same chords that the first three trombones played in Bars 5-6. In Bar 9, trumpets I-II-III in hard mutes sound *mf* < > Line 1 Eb/Gb/Bb half notes to F#/A/Line 2 C# to (Bar 10) D/F/A whole notes. After a quarter rest in Bar 10, clarinets

and bass clarinets sound *mf* > small octave E [written F#] dotted half note tied to whole note next bar. In Bar 11, trumpets IV-V-VI play Line 1 Eb/Gb/Bb half notes to F#/A/C# half notes to (Bar 12) D/F/A (D min) whole notes. In Bar 13, Pos I-II-III with hard mutes play *p* < > small octave F#/A/middle C# half notes up to A/Line 1 C/E half notes down to (Bar 14) F/Ab/C (F min) whole notes. After a quarter rest in Bar 14, clarinets and bass clarinets play *p* > small octave D dotted half note tied to half note next bar (followed by a half rest). In Bar 15, Pos IV-V-VI with cup mutes play *p* < > small octave A/Line 1 C/E (A min) whole notes legato down to (Bar 16) F/Ab/C whole notes held fermata.

End of cue. [Tuesday, October 05, 2010 at 7:19 pm]

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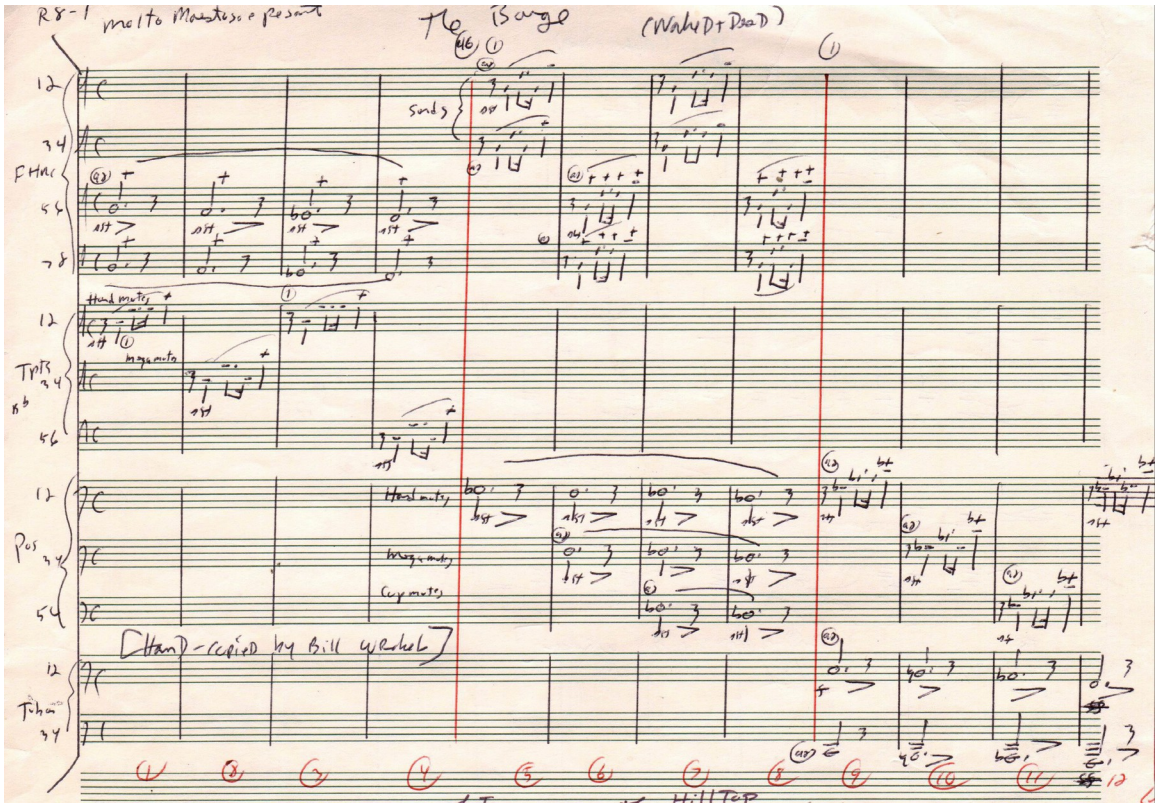
"The Barge" [R 8pt1] *Molto maestoso e pesante* in C time, 14 bars, :50. I believe this cue was not recorded, but anyway it is very similar to the next cue.

In Bar 1, stopped (+) horns VI thru VIII sound *sff* > Line 1 C [written Line 1 G] dotted half note (followed by a quarter rest) to (Bar 2) small octave Bb [written Line 1 F] dotted half note *sff* > (followed by a quarter rest) to (Bar 3) small octave Ab written Line 1 Eb] dotted half note (followed by a quarter rest) to (Bar 4) G [written Line 1 D] dotted half note (followed by a quarter rest). Various trumpet duos play response figures in these bars. After a quarter rest in Bar 1 trumpets I-II with hard mutes sound *sff* Line 1 G [written Line 1 A] quarter note up to Line 2 D [written E] dotted 8th to same D 16th up to G quarter note. After a quarter rest in Bar 2, trumpets III-IV (sharing the same staff) sound *sff* Line 1 G quarter note up to Line 2 D dotted 8th down to Line 1 G 16th leaping up to Line 2 G quarter note. Then trumpets I-II return in Bar 3 to repeat Bar 1. After a quarter rest in Bar 4, trumpets V-VI with cup mutes play the same notes as Bar 3.

Pos I-II with hard mutes sound *sff* decrescendo hairpin in Bar 5 small octave Eb dotted half note (followed by a quarter rest) to (Bar 6) D dotted half note (followed by a quarter rest) to (Bar 7) Db dotted half note (followed by a quarter rest) to (Bar 8) Great octave Bb dotted half note (followed by a quarter rest). In Bar 6, Pos III-IV with mega mutes now join in to sound *sff* > small octave D dotted half note (followed by a quarter rest) to (Bar 7) Db dotted half note (followed by a quarter rest) to (Bar 8) Great octave BB dotted half note. In Bar 7, Pos V-VI with cup mutes join in with the dynamic build to sound *sff* > small octave Db dotted half note (followed by a quarter rest) to (Bar 8) Great octave Bb dotted half note. *Sords* horns I-II (sharing the same staff) and also horns II-IV (sharing their own staff) sound *sff* in Bar 5 (after an initial quarter rest) Line 1 C [written G] quarter note up to G [written Line 2 D] dotted 8th down to C 16th up to Line 2 C quarter note. After a quarter rest in Bar 6, altri horns V thru VIII play in stopped (+) effect Line 1 C quarter note up to G dotted 8th to same G 16th up to Line 2 C quarter note. After a quarter rest in Bar 7, muted (*sords*) horns I thru IV play Line 1 C quarter note up to G dotted 8th to same G 16th up to Line 2 C quarter note. After a quarter rest in Bar 8, horns V thru VIII play in stopped effect Line 1 C quarter note up to G dotted 8th back down to C 16th up to Line 2 C quarter note.



With a new arrangement of orchestral timbre in the next four-bar section, we find tubas I-II (sharing the same staff) sounding *f* > small octave C dotted half note (followed by a quarter rest) to (Bar 10) Great octave B dotted half note (followed by a quarter rest) to (Bar 11) Ab dotted half note (followed by a quarter rest) to (Bar 12) F dotted half note. Tubas III-IV play the same notes but an octave lower register. After a quarter rest in Bar 9, Pos I-II with hard mutes sound *sff* small octave Eb quarter note up to Ab dotted 8th to same Ab 16th up to Line 1 Eb quarter note. After a quarter rest in Bar 10, Pos III-IV with mega mutes play small octave Eb quarter note up to Ab dotted 8th down to Eb 16th up to Line 1 Eb quarter note. After a quarter rest in Bar 11, Pos V-VI with cup mutes play small octave Eb quarter note up to Ab dotted 8th to same Ab 16th up to Line 1 Eb quarter note. After a quarter rest in Bar 12, Pos I-II return to play *sff* small octave Eb quarter note up to Ab dotted 8th down to Eb 16th up to Line 1 Eb quarter note.

After a quarter rest in Bar 13, all horns (now "open") play *sff* small octave D [written A] quarter note up to G [written Line 1 D] dotted 8th back down to D 16th up to Line 1 D quarter note to (end Bar 14) whole rest held fermata). In end Bar 14, trumpets I-II play *sf* > Line 1 Ab/C [written Bb/D] whole notes held fermata, while trumpets III-IV play Line 1 F/Line 2 C whole notes, and trumpets V-VI on F/Ab whole notes held fermata. Combined this is the F min triad (F/Ab/C).

End of cue. [Monday, Columbus Day holiday, October 11, 2010 at 12:26 pm]

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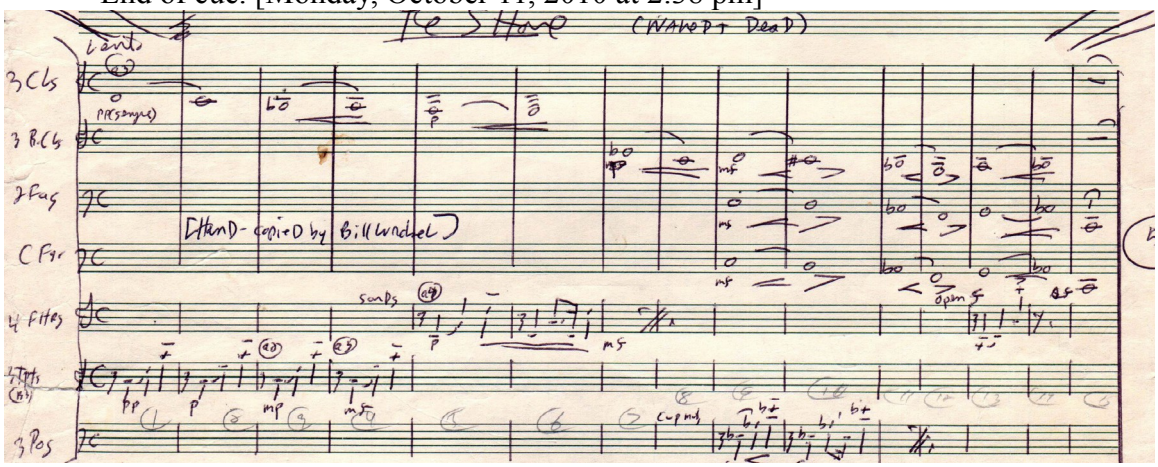
"The Shore" *Lento* in C time, 15 bars, :53. Instrumentation: 3 clarinets, 2 bass clarinets, 2 bassoons, C. Fag, 4 horns, 3 Bb trumpets, 3 trombones.

Clarinets sound *pp (sempre)* Line 1 C [written D] whole note legato down to small octave Bb [written middle C] whole note, and then Ab [written Bb] whole note legato to (Bar 4) G [written A] whole note to (Bar 5) Eb [written F] whole note legato slur to (Bar 6) D whole note crescendo. After a quarter rest in Bar 1, trumpets sound *pp* Line 1 G [written A] quarter note legato up to Line 2 C [written D] quarter note up to Line 2 G [written A] tenuto quarter note. After a quarter rest in Bar 2, trumpets continue on Line 1 G quarter note sounded *p* legato up to Line 2 D [written E] quarter note up to Line 2 G tenuto-marked quarter note. After a quarter rest in Bar 3, trumpets now sound *mp* Line 1 G legato up to Line 2 C quarter notes up to G tenuto quarter note. After a quarter rest in Bar 4, trumpets now sound *mf* Line 1 G legato up to D quarter notes up to G tenuto quarter note. In Bar 5, after a quarter rest, *sords* horns sound *p* small octave G [written Line 1 D] quarter note legato up to Line 1 C [written G] quarter note up to G p [written Line 2 D] tenuto-marked quarter note. After a quarter rest in Bar 6, horns plat small octave G quarter note crescendo hairpin up to Line 1 D [written A] dotted 8th back down to small octave G 16th up to Line 1 G quarter note crescendo to (Bars 7-8) a repeat of Bars 5-6 sounded *mf*.

Back in Bar 7, bass clarinets now show up to sound *p* < Line 1 Db [written Eb] whole note legato down to (Bar 8) small octave Bb [written middle C] whole note to (Bar 9) middle C [written D] whole note *mf* crescendo hairpin to (Bar 10) small octave B [written Line 1 C#] whole note decrescendo hairpin. Also in Bar 9 the bassoons and contra-bassoon show up to play *mf* < small octave C whole note legato down to (Bar 10) Great octave B whole note decrescendo hairpin. After a quarter rest in Bar 9, Pos with cup mutes sound *mf* < small octave Eb quarter note legato up to Ab quarter note up to Line 1 Eb tenuto quarter note. After a quarter rest in Bar 10, three trombones then play forte small octave Eb quarter note up to Ab dotted 8th down to Eb 16th up to Line 1 Eb quarter note. Repeat Bars 9-10 in Bars 11-12 for the trombones. Bass clarinets in Bar 11 play small octave Ab [written Bb] whole note legato and crescendo hairpin to (Bar 12_ F whole note decrescendo to (Bar 13) G whole note crescendo to (Bar 14) Ab whole note (silent next bar). Fags and C. Fag play Great octave Ab whole note down to (Bar 12) F whole note to (Bar 13) G whole note crescendo to (Bar 14) Ab whole note crescendo down to (end Bar 15) C whole note *sf* held fermata. After a quarter rest in Bar 13, *open*

horns sound forte small octave D [written A] quarter note legato up to G [written Line 1 D] quarter note up to Line 1 D rinforzando-marked quarter (also in stopped effect). Repeat next bar.

End of cue. [Monday, October 11, 2010 at 2:38 pm]

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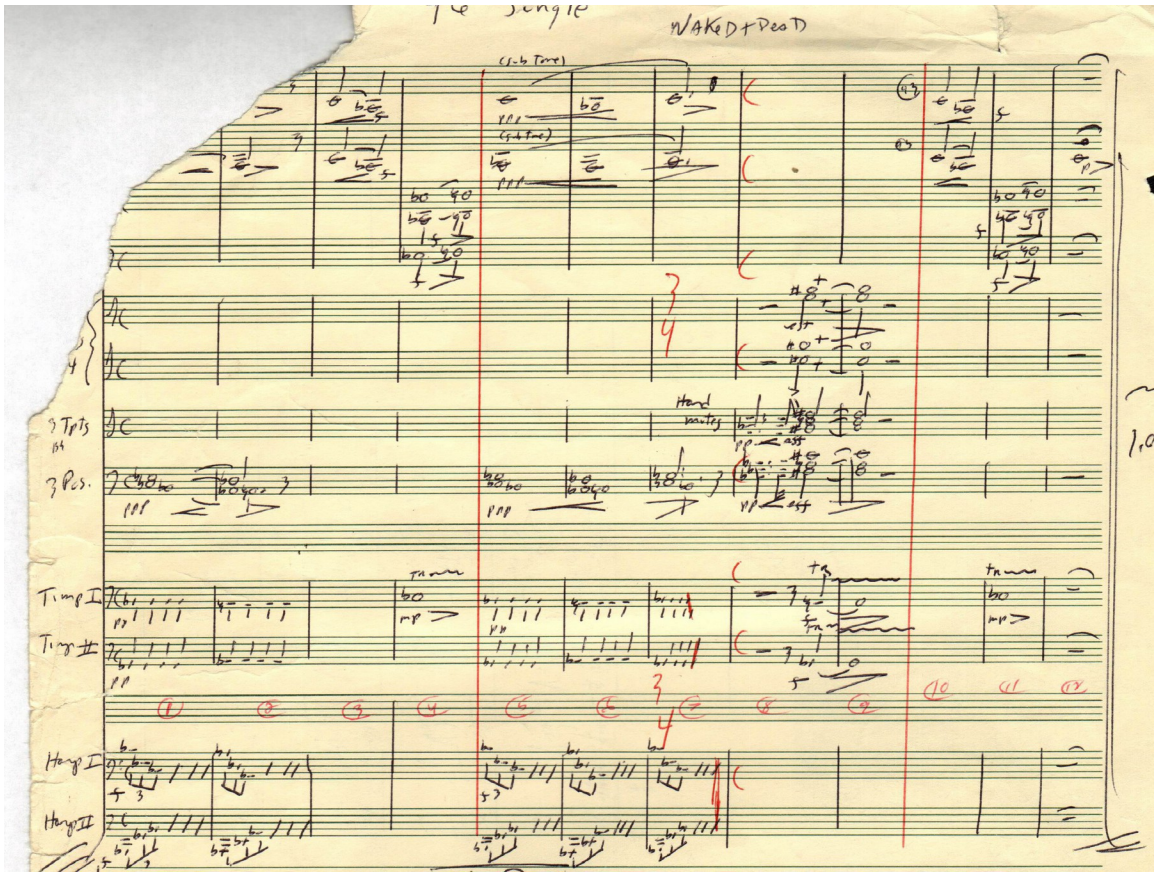
"The Jungle" [R9pt1] *Largo* in C time, 12 bars, 1:08. This is another ponderous cue portraying the laborious trek through the jungle. Instrumentation: 3 clarinets, 3 bass clarinets, 2 Fags, C. Fag, 4 horns, 3 trumpets, 3 Pos, timp I, Timp II, two harps.

I am missing what the clarinets and bass clarinets are playing in Bar 1 (that top left hand-copied page was ripped away) but it is a whole note sounded *ppp* I believe crescendo down to (Bar 2) small octave Eb [written F] dotted half note decrescendo hairpin. I believe that Bar 1 whole note is either Cb or Bb. Actually, now that I looked at the next cue that repeats the patterns initially, we find clarinets playing small octave Bb whole note to (Bar 2) Ab dotted half note, while bass clarinets play Gb whole note down to Eb dotted half note. In Bar 3, they then play small octave Bb half note down to Gb half note crescendo forte (silent in Bar 4), Fags in Bar 3 show up to play *f* > Great octave and small octave Cb half notes legato up to D half notes, while the C> Fag plays small octave Cb to D half notes. Trombones in Bar 1 play *ppp* < Great octave Bb/small octave Cb/Eb whole notes legato to (Bar 2) Great octave Ab/A/small octave Db dotted half notes (followed by a quarter rest). Timp I in Bar 1 softly beats *pp* Great octave Bb-Bb-Bb-Bb quarter notes to (Bar 2) A-A-A-A quarter notes, returning in Bar 4 to sound *mp* > small octave CB whole note trill roll. Timp II in Bar 1 beat Great octave Gb quarter notes to (Bar 2) Ab quarter notes. Harp I in Bar 1 sounds forte descending "3" triplet value 8th note repeat figures small octave Bb-Eb-Cb (crossbeam connected and repeated three more times) to (Bar 2) Ab-Db-Great octave Ab triplet 8th figures. Harp II plays contrary motion triplet figures of Contra-octave Bb up to Great octave Gb up to Bb (played 4X) to (Bar 2) Contra-octave Ab-Great octave Eb-Ab 8ths.

In Bar 5, clarinets *(sub tone)* play *ppp* < small octave Bb [written middle C] whole note to (Bar 6) Ab [written Bb] whole note legato to (Bar 7 in 3/4 time) Bb dotted



half note decrescendo hairpin. Bass clarinets (also sub tone) play small octave Gb [written Ab] whole note to (Bar 6) Eb whole note to (Bar 7 in 3/4 time) Gb dotted half note. Pos play Great octave Bb/small octave Cb/Eb whole notes to (Bar 6) Ab/A/Db whole notes to (Bar 7 in 3/4 time) Bb/small octave Cb/Eb dotted half notes. Timp I in Bars 5-6 repeat Bars 1-2 to (Bar 7) Bb-Bb-Bb quarter notes. The same applies to Timp II. The same pattern applies to the harps adjusting Bar 7's time signature in 3/4.

In Bar 8 (back in C time), trombones sound *pp* < *sff* > small octave Eb/Gb/Bb dotted quarter notes to same 16ths to F#/A/Line 1 C# half notes tied to half notes next bar (followed by a half rest). Trumpets in hard mutes play the same notes but in the Line 1 register. After a half rest in Bar 8, horns I-II sound *sff* > Line 1 A/Line 2 C# [written Line 2 E/G#] half notes in stopped (+) effect and tied to half notes next bar (followed by a half rest). Horns III-IV play this on Line 1 F#/Line 2 C# tied half notes (also stopped). After a half and quarter rest in Bar 8, timp I is trill rolled forte on Great octave A quarter note tied to whole note decrescendo next bar, while timp plays this on Great octave Gb tied notes. Clarinets in Bar 10 repeat Bar 3, and Fags/C. Fag repeat Bar 3 in Bar 11.Timp I is trill rolled *mp* > on small octave Cb whole note in Bar 11 (just as in Bar 4). In end Bar 12, bass clarinets play *p* > small octave Bb [written middle C] whole note held fermata.

End of cue.

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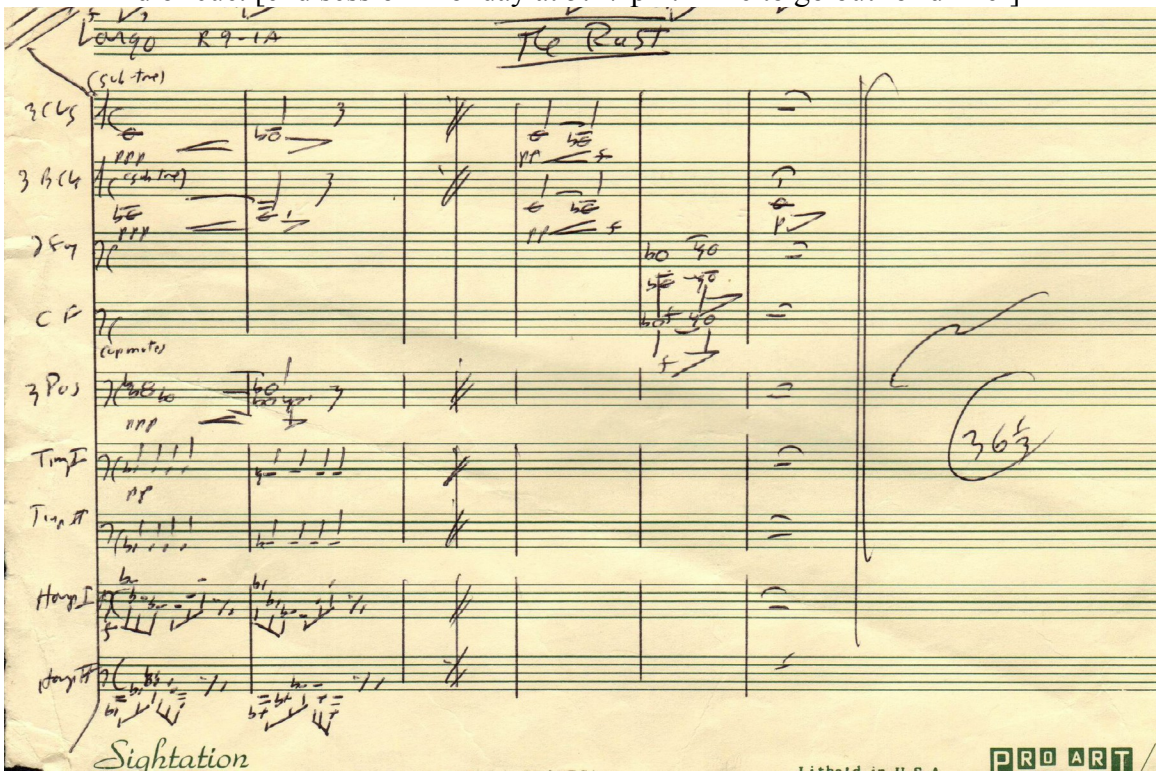
"The Raft" [R9pt1-A] *Largo* in C time, 7 bars, :36. Pretty much repeats the last cue, but a shorter version.

As given above, clarinets in Bar 1 play in sub-tone small octave Bb whole note to (Bar 2) Ab dotted half note (followed by a quarter rest), while bass clarinets play Gb whole note to Eb dotted half note. Repeat next two bars. In Bar 5 they all play *pp* < *f* small octave Bb down to Gb half notes. In end Bar 7, the bass clarinets are soli playing *p* > small octave Bb [written Line 1 C] whole note held fermata. Three trombones in Bar 1 play Great octave Bb/small octave Cb/Eb whole notes to (Bar 2) Ab/A/small octave Db dotted half notes. Repeat these two bars in Bars 3-4. The harps repeat Bars 1-2 as given in "The Jungle" cue, repeated in Bars 3-4. Fags show up only in Bar 6 to play *f* > Great octave and small octave Cb half notes legato to D half notes, while the C. Fag plays this in the small octave register.

End of cue. [end session Monday at 5:27 pm. Time to go out for dinner]



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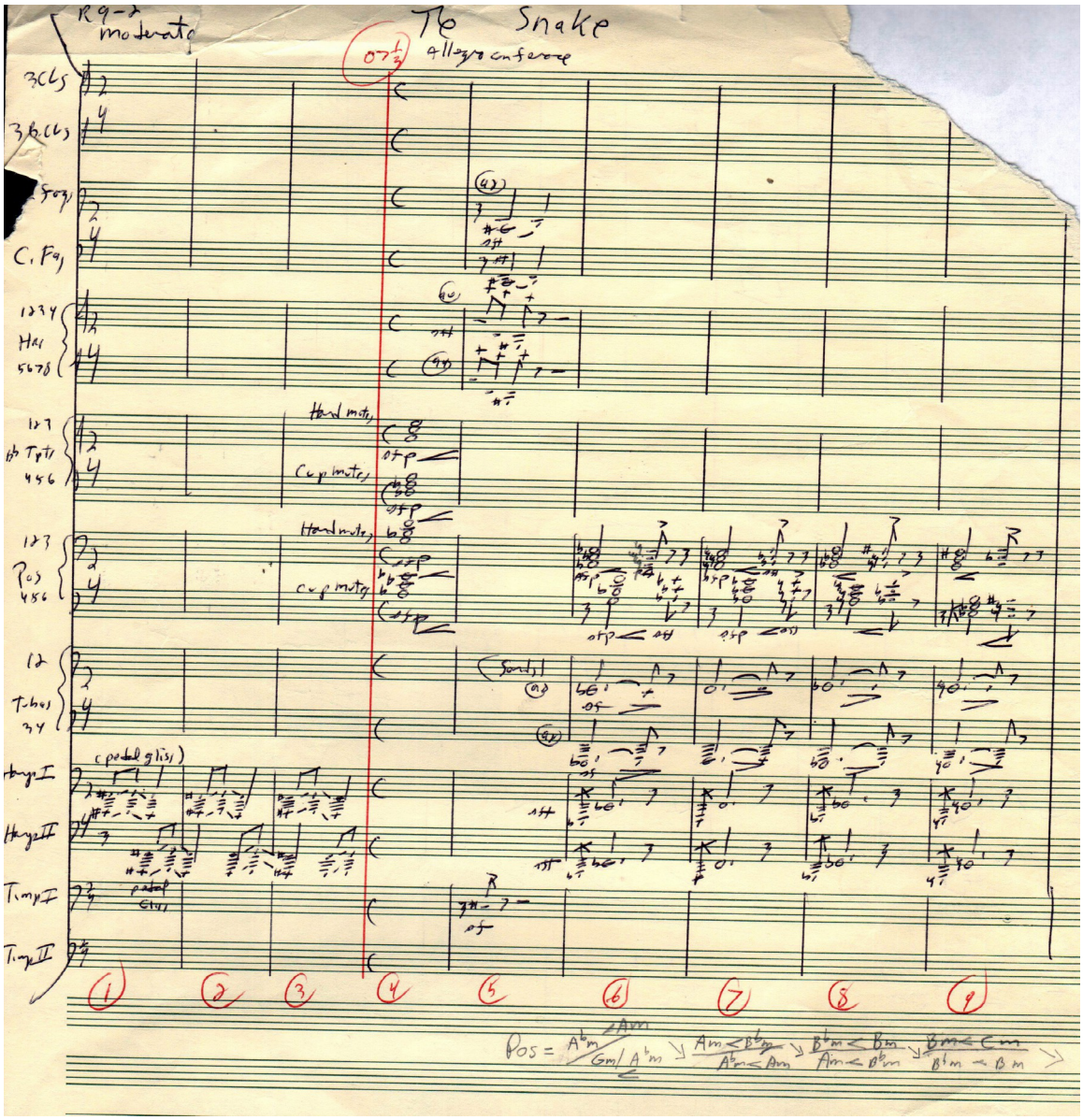
"The Snake" [R 9pt2] *Moderato* in 2/4 time the first three bars, then *Allegro con feroce*. 58 bars, 1:58. Relentless cue of agonizing desperation as a marine gets bitten by a poisonous river snake. Instrumentation: 3 clarinets, 3 bass clarinets, 2 Fags, C. Fag, 8 horns, 6 Bb trumpets, 6 Pos, 4 tubas, 2 harps, Timp I & Timp II.

The first three bars present soli the harps in pedal gliss, a device Herrmann occasionally used such as in Hitchcock's *The Trouble With Harry* (for example, the start of the "Afterbeats" cue). Harp II plays *(pedal gliss)* on Contra-octave and Great octave F# 8th short gliss lines up to adjacent Contra-octave and Great octave G 8ths gliss lines back to F# quarter notes, repeated next two bars. Incidentally, Herrmann used the same F# to G notes in the pedal glisses for the previously mentioned *The Trouble With Harry*. After a quarter rest in Bar 1, harp II is pedal gliss from the same F# 8ths to G 8ths to (Bar 2) F# quarter notes. Then the harpist plays F# to E 8ths to (Bar 3) F# quarter notes to F# to E 8ths. In Bar 4 (now *Allegro con feroce* in C time), trumpets and trombones sound *sfp* < bitonal triads (simultaneous sounding of two chords). Trumpets I-II-III with hard mutes play Line 1 G/Bb/Line 2 D [written A/Line 2 C/E] whole notes (G min), while altri trumpets IV-V-VI with cup mutes play Line 1 Ab/Line 2 Cb/Eb [written Bb/Db/F] whole notes (Ab min triad). Pos I-II-III with hard mutes play small octave G/Bb/Line 1 D whole notes, while altri Pos play Ab/Line 2 Cb/Eb whole note. In Bar 5, horns I-II-III-IV (sharing the same staff) sound *sff* Line 1 D [written A] down to small octave G [written Line 1 D] stopped (+) 8ths (crossbeam connected) down to C# [written small octave G#] stopped 8th note (followed by an 8th and half rest). Altri horns play exactly the same. After a quarter rest, both bassoons sound *sff* Great octave C# half note legato to D quarter note. The C. Fag plays the same. After a quarter rest, timp I sounds *sf* small octave C# 8th note (followed by an 8th and half rest).

Starting in Bar 6 we come to the frenetic unfolding of a series of half note to 8th note minor chords. This is we the desperation music which relentlessly escalates up a series of progressively rising minor 2nd chords. First we start with the trombones soli on this pattern. Pos I-II-III with hard mutes sound *sfp* < Great octave Ab/small octave Cb/Eb (Ab min) half notes to A/C/E (A min) 8th notes rinforzando-marked (>) followed by an 8th and quarter rest. After a quarter rest in Bar 6, Pos IV-V-VI with cup mutes play *sfp* < *sff* small octave G/Bb/Line 1 D (G min) half notes to Ab/Line 1 Cb/Eb (Ab min) 8ths (followed by an 8th rest). *Sords* tubas I-II sound *sf* > Great octave Eb dotted half note tied to 8th note (followed by an 8th rest), whereas tubas III-IV play Contra-octave Eb tied notes. Both harps sound *sff* Contra-octave Eb grace note up to Great octave Eb half note (followed by a quarter rest).

Following this same delineated pattern, Pos I-II-III in Bar 7 play *sfp* < *sff* Great octave A/small octave C/E (A min) half notes to Bb/small octave Db/F (Bb min) rinforzando 8ths (followed by an 8th rest mark and quarter rest mark). In Bar 8 they then play this pattern on Bb/small octave Db/F half notes (Bb min) to B/D/F# (B min) 8ths to (Bar 9) B/D/F# half notes to small octave C/Eb/G (C min) 8ths to (Bar 10) C/Eb/G half notes to Db/Fb/Ab (Db min) 8ths to (Bar 11) Db/Fb/AB (Db min) half notes to D/F/A (D min) 8ths to (Bar 12) D/F/A (D min) half notes to Eb/Gb/Bb (Eb min) 8ths. Back in Bar 7, after a quarter rest, Pos IV-V-VI play *sfp* < *sff* small octave Ab/Line 1 Cb/Eb (Ab min)



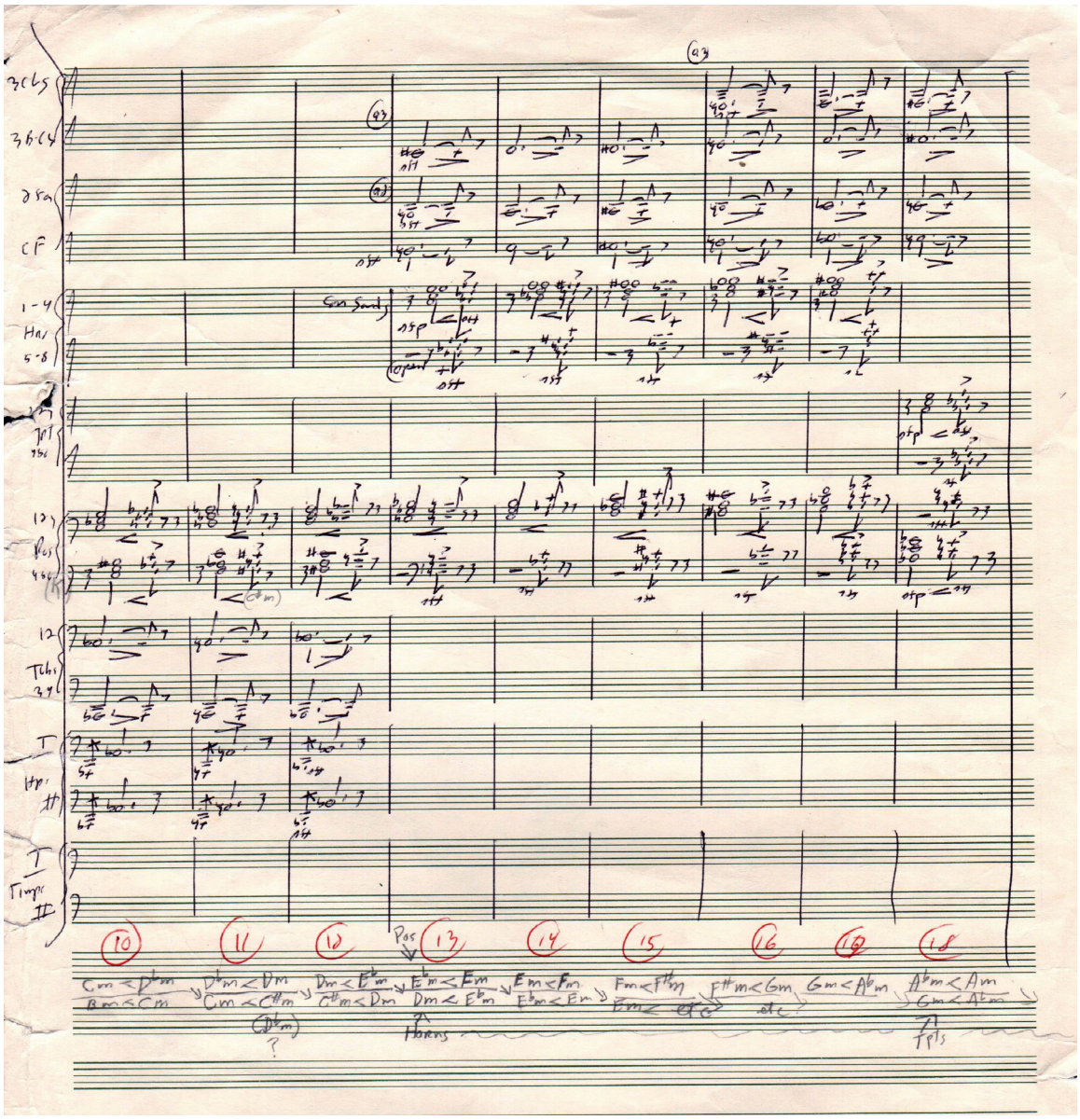
half notes to A/C/E (A min) rinforzando 8ths (followed by an 8th rest) to (Bar 8), after a quarter rest, A/C/E (A min) half notes to Bb/Db/F (Bb min) 8ths to (Bar 9 in the "K" tenor clef) Bb/Line 1 Db/F (Bb min) half notes to B/D/F# 8ths (B min) to (Bar 10), after a quarter rest, B/D/F# half notes to Line 1 C/Eb/G (C min) 8ths to (Bar 11)< after a quarter rest, C/Eb/G half notes to C#/E/G# (C# min) 8ths to (Bar 12), after a quarter rest, C#/E/G# half notes to D/F/A (D min) 8ths. Back in Bar 7, tubas I-II play Great octave F dotted half note tied to 8th note (followed by an 8th rest) to (Bar 8) Gb tied notes to (Bar 9) G tied notes to (Bar 10) Ab tied notes to (Bar 12) A tied notes in the same pattern. Altri tubas play this an octave lower register. The harps in Bar 7 play Contra-octave F grace note up to Great octave F dotted half note (followed by a quarter rest) to (Bar 8) Gb notes in the same pattern to (Bar 9) G notes to (Bar 10) Ab notes to (Bar 11) A notes to (Bar 12) Bb notes.

A new section starts in Bar 13 with a dynamic build of the patterns shared by the *con sords* horns. Three bass clarinets play *sff* > small octave B [written middle C#] half note tied to 8th note (followed by an 8th rest) to (Bar 14) middle (Line 1) C [written D] tied notes in the same pattern to (Bar 15) C# [written D#] tied notes to (Bar 16) D [written E] tied notes to (Bar 17) Eb [written F] to (Bar 18) E [written F#] tied notes to (Bar 19) F [written G] notes to (Bar 20) Gb [written Ab] tied notes. Three clarinets join in starting Bar 16 on small octave D tied notes just as the bass clarinets (though here written an octave lower) to (Bar 17) Eb, and so forth (see bass clarinets). Back in Bar 13, two bassoons play *sff* > Contra-octave B half note tied to 8th note (followed by an 8th rest) to (Bar 14) Great octave C tied notes, and so forth (see bass clarinets). The C. Fag plays Great octave B tied notes in Bar 13 to (Bar 14) small octave C notes, and so forth.

After a quarter rest in Bar 13, *sords* (muted) horns I-II-III-IV play *sfp* < *sff* Line 1 D/F/A [written A/Line 2 C/E with horns I-II on written E] half notes (D min) to Eb/Gb/Bb rinforzando 8ths (Eb min) followed by an 8th rest) to (Bar 14), after a quarter rest, Eb/Gb/Bb half notes to E/G/B (E min) 8ths to (Bar 15) E/G/B half notes in the same rest pattern to F/Ab/Line 2 C 8ths to (Bar 16) F/Ab/C (F min) half notes to F#/A/C# (F# min) 8ths to (Bar 17) F#/A/C# half notes to G/Bb/D 8ths. Horns are then silent until Barr 21. After a half and 8th rest in Bar 13, *open* horns 5 thru 8 sound *sff* Line 1 Eb/Gb/Bb 8ths in stopped (+) effect followed by an 8th rest. In the same rest pattern they continue in Bar 14 on E/G/B stopped 8ths to (Bar 15) F/Ab/C 8ths to (Bar 16) F#/A/C# 8ths to (Bar 17) G/Bb/D (G min) 8ths (then silent for the next three bars). Back in Bar 13, Pos I-II-III play small octave Eb/Gb/BB half notes crescendo to E/G/B rinforzando 8ths (followed by an 8th and quarter rest) to (Bar 14) E/G/B half notes to F/Ab/middle C (F min) 8ths to (Bar 15) F/Ab/C half notes to F#/A/C# 8ths to (Bar 16) F#/A/C# half notes to G/Bb/D 8ths to (Bar 17) G/Bb/D half notes to Ab/middle Cb/Eb 8ths. After a half and 8th rest in Bar 13, altri Pos play (back to bass clef) small octave E/G/B 8ths (followed by an 8th and quarter rest) to (Bar 14) F/Ab/C 8ths in the same pattern to (Bar 15) F#/A/C# to (Bar 16) G/Bb/D 8ths to (Bar 17) Ab/Cb/Eb 8ths.

Trumpets join in with the dynamic build starting in Bar 18. After a quarter rest, trumpets I-II-III sound *sfp* < *sff* Line 1 G/Bb/Line 2 D [written A/Line 2 C/E] half notes to Ab/Cb/Eb rinforzando 8ths (followed by an 8th rest) to (Bar 19), after a quarter rest, Ab/Cb/Eb half notes to A/C/E 8ths to (Bar 20), after a quarter rest, A/C/E half notes to Bb/Db/F 8ths.

Except for the timps, the full orchestra starts to plat starting Bar 21, the horns on B minor to C minor chords, and trumpets on Bb minor to B minor chords, and so forth. Specifically, clarinets play small octave G [written A] half note tied to 8th note (followed by an 8th rest) to (Bar 22) Ab notes to (Bar 23) A notes to (Bar 24) Bb notes to (Bar 25) B notes to (Bar 26) middle C tied notes Bass clarinets are *col* the clarinets. Fags play and C. Fag play similarly. All horns (all *sords*) play *sfp* < *sff* small octave B/Line 1 D/F# [written Line 1 F#/A/Line 2 C#] half notes to C/Eb/G rinforzando 8ths (followed by an 8th and quarter rest) to (Bar 22) C/Eb/G half notes to Db/Fb/Ab 8ths to (Bar 23) Db/Fb/Ab half notes to D/F/A 8ths to (Bar 24) D/F/A half notes to Eb/Gb/Bb 8ths to (Bar 25) Eb/Gb/Bb half notes to E/G/B 8ths (repeated next bar and perhaps Bar 27). After a

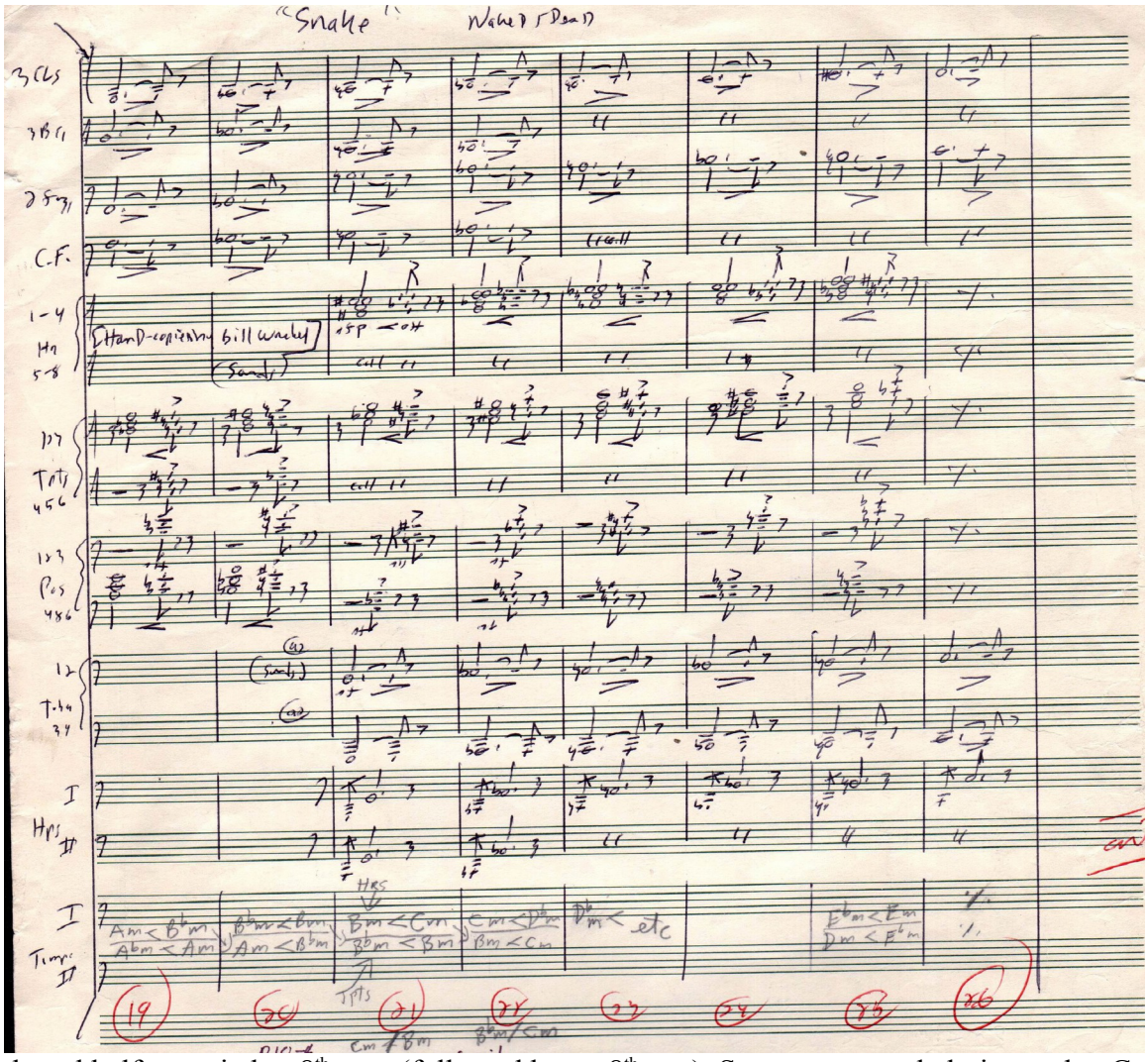


quarter rest in Bar 21, al trumpets play Line 1 Bb/Line 2 Db/F [written C/Eb/G] half notes to B/D/F# rinforzando 8ths (followed by an 8th rest) to (Bar 22) B/D/F half notes to C/Eb/G 8ths to (Bar 23) C/Eb/G half notes to C#/E/G# 8ths to (Bar 24) C#/E/G# half notes to D/F/A 8ths to (Bar 25) D/F/A half notes to Eb/Gb/Bb 8ths (repeated next bar or even two bars). After a half and quarter rest in Bar 21, Pos I-II-III play B/Line 1 D/F# rinforzando 8ths (followed by an 8th rest) to (Bar 22) C/Eb/G 8ths in that same rest pattern to (Bar 23) C#/E/G# 8ths to (Bar 24) D/F/A 8ths to (Bar 25) Eb/Gb/Bb 8ths (repeated next bar at least). After a half rest in Bar 21, altri Pos play small octave C/Eb/G 8ths (followed by an 8th and quarter rest) to (Bar 22) Db/Fb/Ab 8ths to (Bar 23) D/F/A 8ths to (Bar 24) Eb/Gb/Bb 8ths to (Bar 25) E/G/B 8ths (repeated next bar). Muted tubas play Great octave and Contra-octave G dotted half notes tied to 8th notes (followed by an 8th rest) to (Bar 22) Ab notes to (Bar 23) A notes to (Bar 24) Bb notes to (Bar 25) B notes to (Bar 26) Great octave and small octave C tied notes. Harps play Contra-octave G up to

Great octave G dotted half note (followed by a quarter rest) to (Bar 22) Ab notes, and so forth as given above.

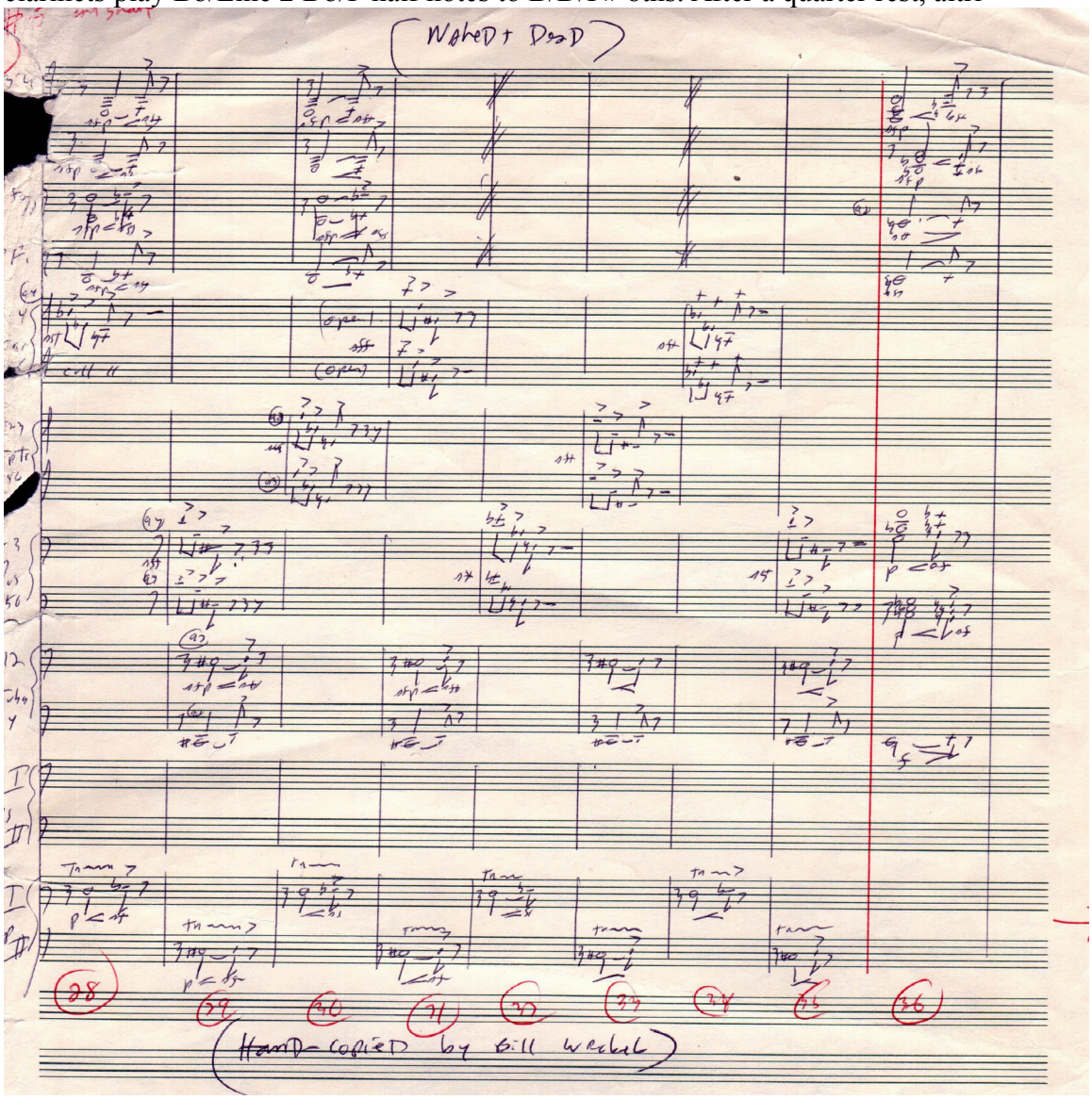
A new pattern section starts in Bar 28 hinted at in Bar 5. All horns play *sff* Line 1 Eb [written Bb] down to small octave Ab [written Line 1 Eb] rinforzando 8ths (crossbeam connected) down to D [written small octave A] rinforzando 8th (followed by an 8th and half rest). After a quarter rest, clarinets and bass clarinets play small octave D half note *sfp* < to Eb 8th note rinforzando and *sff* (followed by an 8th rest). Fag I plays the same, and the C. Fag (and Fag II) an octave lower register. After a quarter rest, timp I is trill rolled *p* < *sf* on small octave D half note to Eb rinforzando 8th (followed by an 8th rest). New orchestral colors play this pattern in Bar 29. Pos play Line 1 D down to small octave G rinforzando 8ths (crossbeam connected) down to C# rinforzando 8th (followed by an 8th and two quarter rests). After a quarter rest, tubas I-II play *sfp* < *sff* small octave C# half note to D rinforzando 8th (followed by an 8th rest), while altri tubas play this in the Great octave register. After a quarter rest, timp II is trill rolled *p* < *sf* on small octave C# half note to D 8th. In Bar 30, trumpets now play Line 2 Eb down to Line 1 Ab rinforzando 8ths (crossbeam connected) down to D [written E] rinforzando 8th (followed by an 8th and two quarter rests). After a quarter rest, clarinets, bass clarinets and Fag I play small octave D half note to Eb 8th, while Fag II and the C> Fag play Great octave D half note to Eb 8th. After a quarter rest, timp I returns to trill roll on small octave D half note to Eb 8th. In Bar 31, *open* horns play Line 2 D down to Line 1 G rinforzando 8ths (crossbeam connected) down to C# 8th (followed by an 8th and quarter rest). Tubas repeat Bar 29, and also timp II. IN Bar 32, Pos play Line 1 Eb down to small octave Ab down to D 8ths, while the woodwinds and timp II repeat Bar 30 (and 28). In Bar 33, trumpets return to play Line 2 D down to Line 1 G down to C# 8ths. Tubas repeat Bars 29/31), and timp II repeats as given earlier. Horns are stopped in Bar 34 on small octave Eb down to small octave Ab down to D 8ths. Pos return in Bar 35 to play Line 1 D down to small octave G down to C# 8ths.

The first pattern (see Bar 6) starts again in Bar 36. This time around the clarinets play *sfp* < *sff* small octave G/Bb/Line 1 D [written A/middle C/E] half notes to Ab/Cb/Eb 8ths (followed by an 8th and quarter rest). After a quarter rest, bass clarinets play small octave Ab/middle Cb/Eb half notes to G/Bb/D 8ths (followed by an 8th rest). Fags and C. Fag play Great octave E dotted half note tied to 8th note (followed by an 8th rest). Pos I-II-III play *p* < *sf* small octave G/Bb/Line 1 D half notes to Ab/Cb/Eb 8ths (followed by an 8th and quarter rest). After a quarter rest, altri trombones play Great octave Ab/small octave Cb/Eb half notes to G/Bb/D rinforzando 8ths (followed by an 8th rest). Tubas III-IV play forte decrescendo Great octave E dotted half note tied to 8th note (followed by an 8th rest). In Bar 37 the trumpets temporarily take over for the trombones. Trumpets I-II-III play *p* < *sf* Line 1 G/Bb/Line 2 D half notes to Ab/Cb/Eb 8ths (followed by an 8th and quarter rest)> After a quarter rest, altri trumpets play small octave Ab/middle Cb/Eb half notes to G/Bb/D 8ths (followed by an 8th rest). Horns are stopped (+) *sf* > on small octave F [written middle C] dotted half note tied to 8th note (followed by an 8th rest). Clarinets play G/Bb/Line 2 D half notes to Ab/Cb/Eb rinforzando 8ths (followed by an 8th and quarter rest). After a quarter rest, bass clarinets play Ab/Line 2 Cb/Eb half notes to G/BB/Line 2 D 8ths (followed by an 8th rest). Fags and C. Fag play small octave F



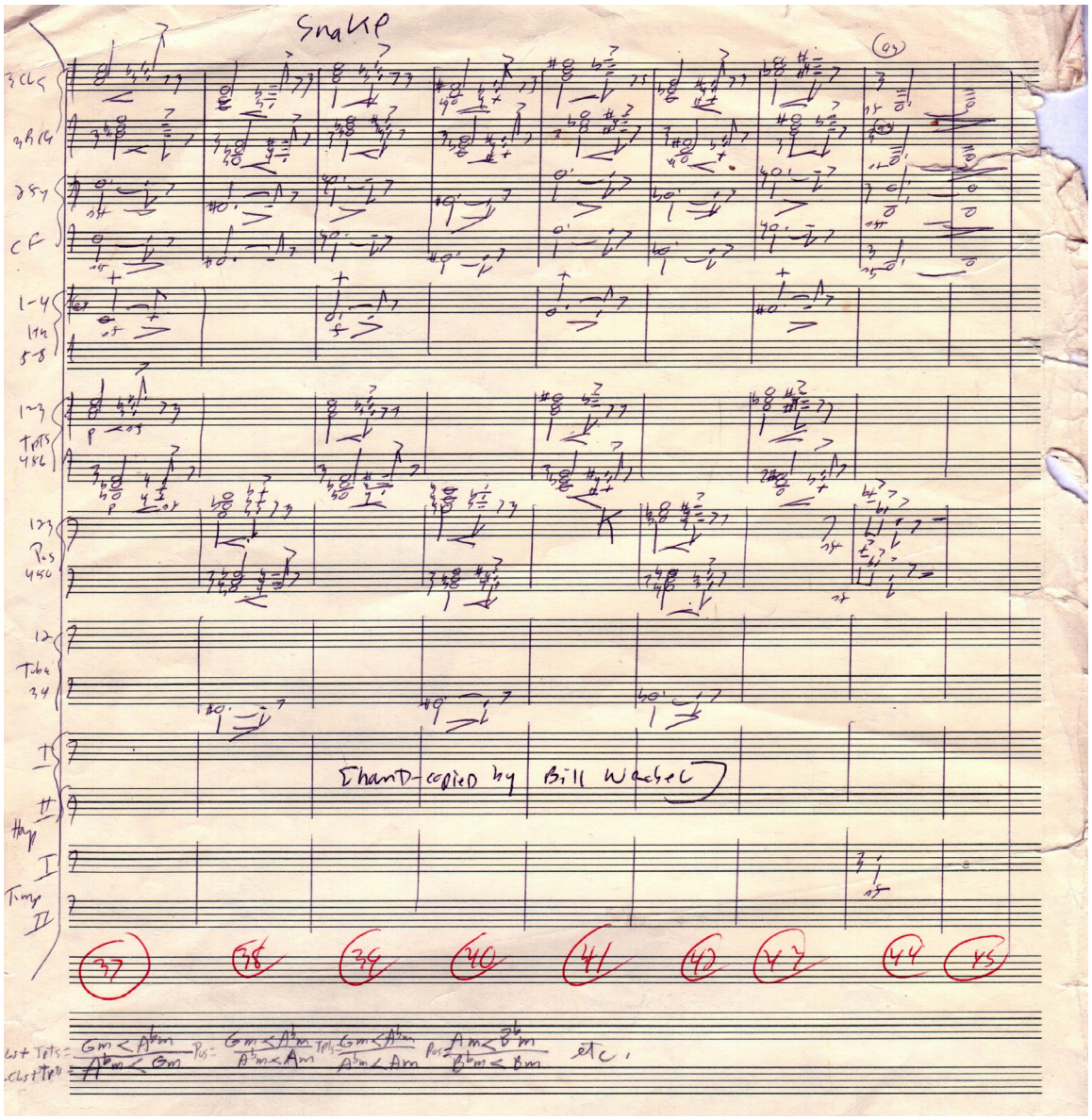
dotted half note tied to 8th note (followed by an 8th rest). So trumpets and clarinets play G min to Ab min chords, and altri trumpets and bass clarinets play Ab min to G min chords. In Bar 38, the Pos play G min to Ab min chords, and also Ab min to A min chords. Clarinets play G min to Ab min, and bass clarinets on Ab min to A min. Tubas (and Fags/C. Fag) play Great octave F# dotted half note tied to 8th note. In Bar 39, trumpets top staff and clarinets play G min to Ab min chords, while altri trumpets and bass clarinets play Ab min to A min chords. Horns are stopped on small octave G dotted half note tied to 8th note (same for Fag & C. Fag). In Bar 40, Pos return to play A min to Bb min chords as well as Bb min to B min chords. Tubas/Fags/C. Fag play Great octave G# dotted half note tied to 8th note. In Bar 41, trumpets I-II-II and clarinets play A/Line 2 C/E half notes to Bb/Db/F 8ths. After a quarter rest, altri trumpets and bass clarinets play small octave (Line 1 for bass clarinets) Bb/Line 1 Db/F half notes to B/D/F# 8ths/ Horns are stopped on A tied notes as given (same for Fags/C. Fag). In Bar 42, Pos I-II-III play Bb Line 1 Db/F half notes to B/D/F# 8ths. After a half rest, altri Pos play Great octave A/small octave C/E half notes to Bb/Db/F 8ths. Tubas/Fags/C. Fag play Great octave Bb dotted half note tied to 8th note. Clarinets are *col* top staff Pos, and bass clarinets are *col* bottom staff Pos (except written small octave/Line 1 register). In Bar 43, trumpets and

clarinets play Bb/Line 2 Db/F half notes to B/D/F# 8ths. After a quarter rest, altri

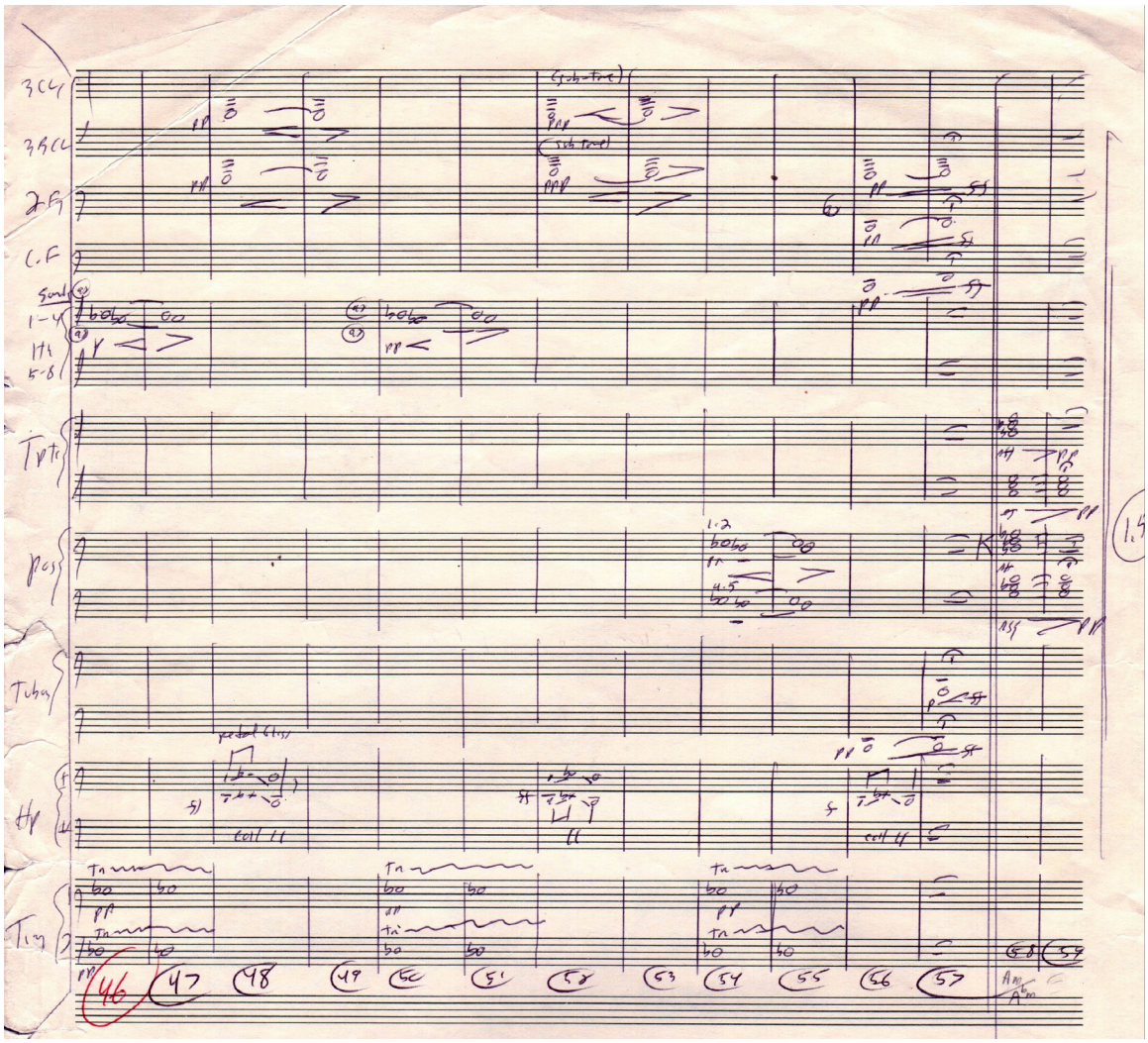


trumpets and bass clarinets play small octave A/C/E (octave higher for bass clarinets) half notes to Bb/Db/F 8ths. Stopped horns play small octave B dotted half note tied to 8th note (same for Fags/C. Fag).

This frantic music starts to end in Bar 44. Pos play *sff* Line 1 Eb down to small octave Ab down to D rinforzando 8th notes (followed by an 8th and half rest). After a quarter rest, timp I beats *sf* small octave D quarter note (followed by a half rest). After a quarter rest, clarinets and bass clarinets sound *sf* small octave D dotted half note tied to whole note decrescendo next bar. After a quarter rest, Fag I plays small octave D tied notes as well, while Fag II and C. Fag plays Great octave D tied notes. In Bar 46, *sords* horns I thru IV play *p* < > Line 1 Db/EB [written Line 1 Ab/Bb] whole notes tied to whole notes next bar. Timp I is trill rolled *pp* on small octave Eb whole notes in Bars 46-47, while timp II is rolled on small octave Db notes. In Bar 48, clarinets and bass



clarinets sound *pp* small octave D whole note tied to whole note next bar. Both harps are pedal gliss *ff* from Great octave and small octave D 8ths gliss lines to Eb 8ths gliss lines back to D half notes in Bar 48. In Bar 50, horns return to repeat play Db/Eb tied whole notes, and the timps repeat Bars 46-47. IN Bar 52, clarinets and bass clarinets (now sub-tone) sound *ppp* < > small octave D whole note tied to whole note next bar. The harps repeat the pedal glisses from Bar 48. In Bar 54, Pos I-II and Pos IV-V play *pp* < > small octave Db/Eb whole notes tied to whole notes next bar. Timp repeats Bars 46-47 in Bars 54-55. In Bar 56, bass clarinets (this time not also the clarinets) play *pp* < *ff* small octave D whole note tied to whole note next bar held fermata. Fags and C. Fag play Great octave D tied whole notes, as well as tubas III-IV. Harps are gliss as previously given but now only in the Great octave register. In Bar 57, tubas I-II play *p* < *ff* Great octave D whole note held fermata.



In Bar 58, trumpets I=II-III return to play *sff* > *pp* Line 1 Ab/Line 2 Cb/Eb whole notes (silent next bar). Trumpets IV-V-VI play Line 1 G/Bb/Line 2 D whole note but they are also tied to whole notes next bar held fermata. Pos I-II-III play Ab/middle Cb/Eb whole notes (silent next bar). Pos IV-V-VI play G/Bb/Line 1 D whole note tied to whole notes held fermata next bar. So we end with as we started with the A minor and Ab minor chords.

End of cue. [Tuesday, October 12, 2010 at 2:42 pm]

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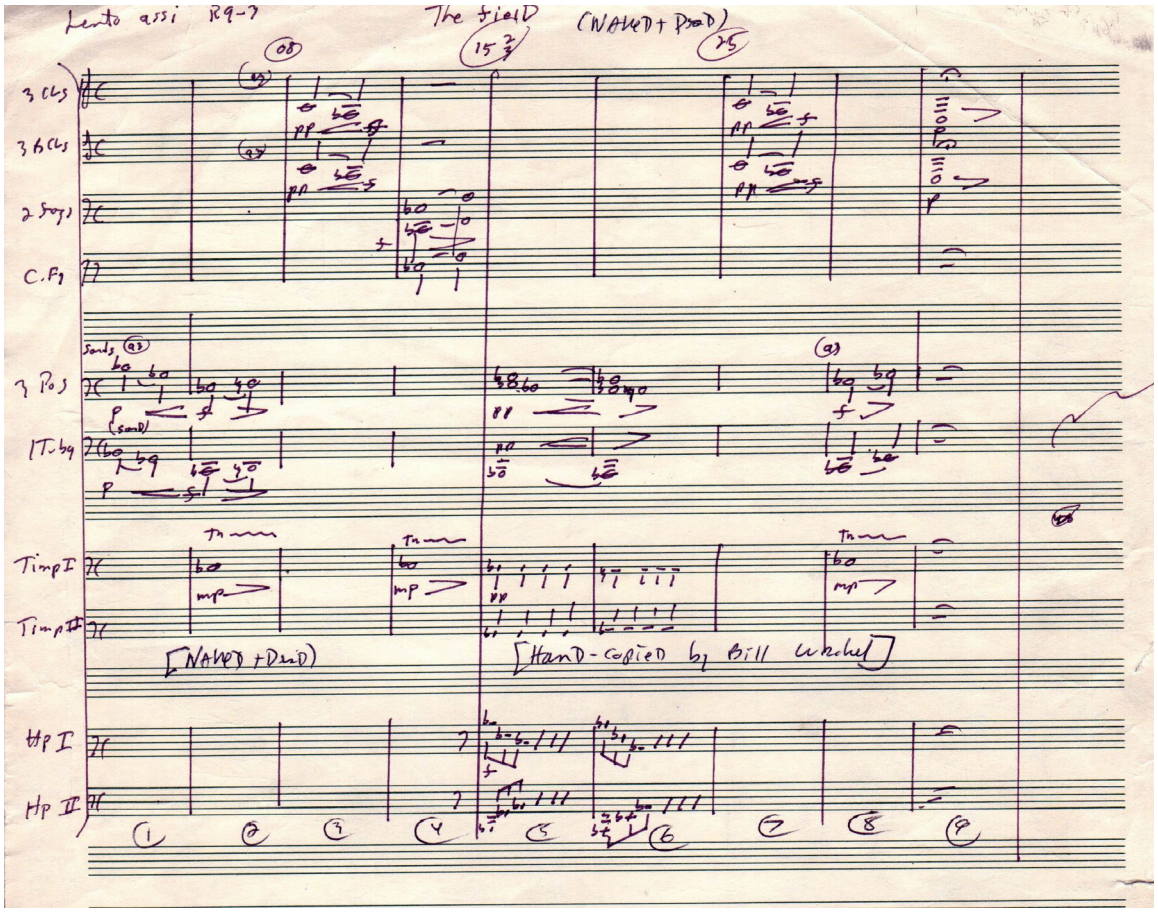
"The Field" [R9/3] *Lento assi* in C time, 9 bars, :45. Instrumentation: 3 clarinets, 3 bass clarinets, 2 Fags, C. Fag, 3 Pos, tuba, timp I, timp II, 2 harps.

Sords trombones sound *p* < small octave Bb legato down to Gb half notes down to (Bar 2) Cb half note *f* > legato up to D half note. The *sord* tuba plays *p* < *f* > Great octave Bb down to Gb half notes down to (Bar 2) Cb up to D half notes. Timp I is trill



rolled *mp* > on small octave Cb whole note in Bar 2> In Bar 3 (:08), the clarinets and bass clarinets sound *pp* < *f* small octave Bb [written middle C] half note legato down to Gb [written Ab] half note (silent next bar). Two bassoons and the contra-bassoon finish that sequence in Bar 4. Fag I and the C. Fag play forte small octave Cb half note legato up to F half note, whereas Fag II plays Great octave Cb up to F half notes. The timp is trill rolled again on small octave Cb whole note *mp* >. In Bar 5, Pos play *pp* < Great octave Bb/small octave Cb/Eb whole notes legato to (Bar 6) Ab/A/small octave Db whole notes decrescendo hairpin. The tuba plays *pp* < > Contra-octave Bb whole note to (Bar 6) Ab whole note. Timp I in Bar 5 softly beats *pp* Great octave Bb-Bb-Bb-Bb quarter notes, and timp II beats Great octave Gb-Gb-Gb-Gb half notes. In Bar 6, timp I now beats on Great octave A-A-A-A quarter notes, and timp II on Ab quarter notes. Harp I plays descending "3" triplet value 8th note figures small octave Bb-Eb-Cb (crossbeam connected) 4X to (Bar 6) Ab-Db-Great octave Ab triplet value 8ths four times. Harp II plays contrary motion triplet value 8th note figures Contra-octave Bb-Great octave Gb-Bb to (Bar 6) Contra-octave Ab-Great octave Eb-Ab 8ths. In Bar 7 (:25), clarinets and bass clarinets sound *pp* < *f* small octave Bb down to Gb half notes once again (as in Bar 3). But this time around in Bar 8, instead of the Fags and C. Fag, the Pos and tuba complete the four-note figure. Pos sound *f* > small octave Cb legato up to Eb half notes, and the tuba plays Great octave Cb up to Eb half notes. Timp I is trill rolled *mp* > on small octave Cb whole note in Bar 8. In end Bar 9, the clarinets and bass clarinets sound *p* > small octave D whole note held fermata.

End of cue. [Tuesday, October 12, 2010 at 3:51 pm]

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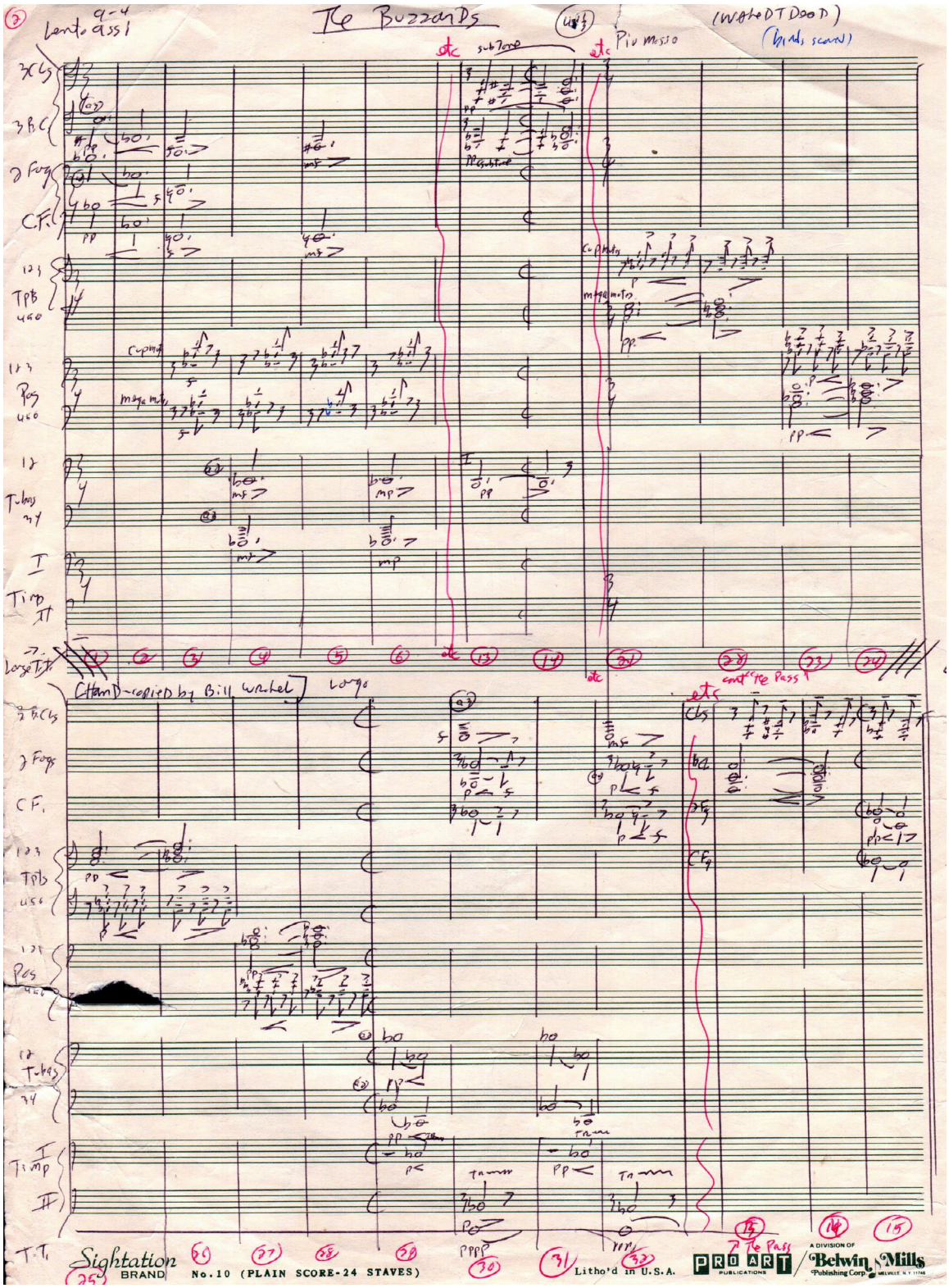
"The Buzzards" [Reel 10/4] Cue # 38025. *Lento assi* in 3/4 time, 4 pages, 45 bars, 2:40. Instrumentation: 3 clarinets, 3 bass clarinets, 2 Fags, C. Fag, 6 trumpets, 6 trombones, 4 tubas, timp I, timp II, large Tam Tam. Overall, this is a very creative soli presentation of the brass by Herrmann.

The bass clarinets in Bar 1 sound *pp* < Line 1 Bb [written Line 2 C] dotted half note legato slur down to (Bar) Cb [written Db] dotted half note down to (Bar 3) small octave D dotted half note *f* >. Fags and C. Fag play small octave Bb dotted half note down to (Bar 2) Cb dotted half note down to (Bar 3) Great octave D dotted half note. Note: On initial sight you see the C. Fag note in Bar 3 as Great octave F natural dotted half note; however, I think Herrmann forgot to insert the leger line above that note just below the bottom line of the staff in the bass clef (to make it a D note, keeping the combined tone consistent).

After a quarter rest in Bar in Bar 3, Pos I-II-III in cup mutes sound *f* small octave Eb/Ab/Line 1 D 8ths (followed by an 8th and quarter rest). After a quarter and 8th rest in Bar 3, altri Pos IV-V-VI with mega mutes play forte the same Eb/Ab/D 8ths (followed by a quarter rest). In Bar 4, after a quarter and 8th rest, Pos I-II-III play the same Eb/Ab/D 8ths (followed by a quarter rest). After a now quarter rest for Pos IV-V-VI in Bar 4, they play the same Eb/Ab/D 8ths (followed by an 8th and quarter rest). Following the same respective rest patterns, Pos repeat Bars 3-4 in Bars 5-6. In Bar 7, after a quarter rest, Pos I-II-III play small octave D/G/middle C# 8ths to (Bar 8), after a quarter rest, Eb/Ab/D 8ths once again. After a quarter rest in Bar 7, Pos IV-V-VI play Eb/Ab/D 8ths (followed by a quarter rest) to (Bar 8), after a quarter rest, D/G/C# 8ths (followed by an 8th and quarter rest). After a quarter rest in Bar 9, Pos I-II-III play *mf* > D/G/C# to Eb/Ab/D 8ths (crossbeam connected) followed by a quarter rest (altri Pos are silent in this bar). After a quarter rest in Bar 10, those altri Pos IV-V-VI return to play D/G/C# to Eb/Ab/D 8ths (followed by a quarter rest). Pos I-II-III are silent in Bar 10. Then the Pos repeat Bars 3-4 in Bars 11-12 but now *mp* in Bar 11, and *p* in Bar 12.

Back in Bar 4, tubas I-II play *mf* > Great octave Eb dotted half note, while tubas III-IV play Contra-octave Eb dotted half note. In Bar 6, tuba I only plays *mp* > Great octave Eb dotted half note, while tuba III plays Contra-octave Eb dotted half note. IN Bar 8, they then play these Eb notes *p* >. In Bar 10, tuba I plays Great octave F dotted half note while tuba III plays Contra-octave F dotted half note. IN Bar 12, they return on the Eb dotted half notes.

A new section starts in Bar 13. Tuba I plays *pp* > Great octave D dotted half note tied to (Bar 14 in C time) half note (followed by a quarter rest). Note: Herrmann wrote it wrong here. Either it should be a dotted half note in Bar 14 in C time (followed correctly by the quarter rest) or it is still the D half note but followed by a half rest in C time (not the quarter rest). Based on subsequent bars, Herrmann meant the D note to be a dotted



half note because in Bar 15 (back to 3/4 time, the tuba plays the Eb dotted half note tied to (Bar 16 in C time) a dotted half note followed by a quarter rest. The large Tam Tam sounds *pppp* a whole note let vibrate extending curve line in Bar 13, and also in Bar 15

(both bars in 3/4 time). Note: Once again Herrmann was in a hurry and made a mistake for the Tam Tam note. The full-bar value should be a dotted half note, not a whole note, since those bars are in 3/4 time. The same applies to Bar 15 when the Tam Tam sounds again.

After a quarter rest in Bar 13, clarinets in sub-tone sound *pp* < small octave G/Bb/Line 1 D [written A/middle C/E] quarter notes to F#/A/middle C# quarter notes tied to (Bar 14 in C time) quarter notes to G/Bb/D dotted half notes. After a quarter rest in Bar 15 (back to 3/4 time), clarinets then play Ab/Cb/Eb quarter notes to G/Bb/D quarter notes tied to (Bar 16 in C time) quarter notes to Ab/Cb/Eb dotted half notes. After a quarter rest in Bar 13, bass clarinets play *pp (sub tone)* small octave Ab/middle Cb/Eb [written Bb/Db/F] quarter notes to G/Bb/D quarter notes tied to (Bar 14 in C time) quarter notes to Ab/Cb/Eb dotted half notes. After a quarter rest in Bar 15 in 3/4 time, the bass clarinets then play G/Bb/D quarter notes to Ab/Cb/Eb quarter notes tied to (Bar 16 in 3/4 time, start of the second page of this cue) quarter notes to G/Bb/D dotted half notes.

In Bar 17 back to 3/4 time (:52), Fags and C. Fag play *mp* > Great octave E dotted half note. Tubas I-II play *p* > Great octave E dotted half note. After a quarter rest, Pos I-II-III play *p* small octave Eb/Ab/Line 1 D 8ths (followed by an 8th and quarter rest). After a quarter and 8th rest, altri Pos play *p* Eb/Ab/D 8ths (followed by a quarter rest). In Bar 18, bass clarinets play *a3* small octave F [written G] dotted half note *mp* >. Tuba III plays *p* > Great octave F dotted half note, while tuba IV plays Contra-octave F dotted half note. Pos I-II-III repeat the previous bar, but altri Pos now play D/G/Line 1 C# 8ths (followed by a quarter rest). In Bar 19, Fags/C. Fag/tubas I-II return to play Great octave F# dotted half note *p* >. After a quarter rest, Pos I-II-III play D/G/C# 8ths (followed by an 8th and quarter rest). After a quarter and 8th rest, altri Pos play Eb/Ab/D 8ths followed by a quarter rest). In Bar 20, bass clarinets return to play *p* > small octave F dotted half note. Tubas III-IV play *pp* > Contra-octave and Great octave F dotted half notes. After a quarter rest, Pos I-II-III play Eb/Ab/D 8ths (followed by an 8th and quarter rest). After a quarter and 8th rest, altri Pos play Eb/Ab/D 8ths (followed by a quarter rest).

A new section (*Piu Mosso*) starts in Bar 21 (1:03 2/3) when the field birds are scared. Trumpets IV-V-VI with mega mutes sound *pp* < Line 1 G/Bb/Line 2 D [written A/C/E] dotted half notes legato to (Bar 22) Ab/Cb/Eb [written Bb/Db/F] dotted half notes decrescendo hairpin. After an 8th rest in Bar 21, trumpets I-II-III with cup mutes play *p* < Ab/Line 2 Cb/Eb rinforzando (>) 8ths (followed by an 8th rest) to same Ab/Cb/Eb rinforzando 8ths (followed by an 8th rest) to same Ab minor triad 8ths to (Bar 22), after an 8th rest, G/BB/D rinforzando 8ths (followed by an 8th rest) to same G/Bb/D 8ths (followed by an 8th rest) to same G/Bb/D 8ths. Trombones take over this pattern in the next two bars. In Bar 23, Pos IV-V-VI play *pp* < > G/Bb/Line 1 D dotted half notes legato to (Bar 24) Ab/Cb/Eb dotted half notes. After an 8th rest in Bar 23, Pos I-II-III play Ab/middle Cb/Eb rinforzando 8ths (followed by an 8th rest) to the same Ab minor 8ths (followed by an 8th rest) to the same Ab minor 8ths to (Bar 24) G/Bb/D rinforzando 8th triads in the same rest pattern. Trumpets return in the next two bars but now playing reversed roles. So trumpets I-II-III in Bar 25 play G/Bb/Line 2 D dotted half notes legato to (Bar 26) Ab/Cb/Eb dotted half notes. After an 8th rest, trumpets IV-V-VI plays Ab/Cb/Eb rinforzando 8ths three times in that same rest pattern to (Bar 26) G/Bb/D 8ths 3X. Pos return in the next two bars but now in reversed roles. So Pos I-II-III in Bar 27 play

G/Bb/D dotted half notes to (Bar 28) Ab/Cb/Eb dotted half notes. In the rest pattern previously given, Pos IV-V-VI play Ab/Cb/Eb 8ths 3X to (Bar 28) G/Bb/D 8ths.

A new section starts in Bar 29 (*Largo* in C time), start of page 3 of this cue. Tubas I-II sound *pp* < small octave Bb down to Cb half notes, while tubas III-IV play Great octave Bb legato down to Cb half notes. After a half rest in Bar 29, timp I is trill rolled *pp* < on small octave Cb half note. In Bar 30, bass clarinets sound *f* > small octave D whole note. After a quarter rest, Fags play Contra-octave and Great octave Bb half notes *p* < *f* to unison Great octave A rinforzando 8th note (followed by an 8th rest). After a quarter rest, the C. Fag plays Great octave BB half note to A rinforzando 8th. After a quarter rest, timp II is trill rolled *p* > on Great octave Bb half note (followed by a quarter rest). The Tam Tam is softly sounded *pppp* let vibrate extending curve line. Then Bar 31 repeats Bar 29. In Bar 32, the Tam Tam sounds again, and the bass clarinets play *mf* > the small octave D whole note. After a quarter rest, both bassoons and the contra-bassoon play *p* < *f* Great octave Ab half note to A rinforzando 8th (followed by an 8th rest). After a quarter rest, timp II is trill rolled *p* > on Great octave Ab half note (followed by a quarter rest). In Bar 33 (now in 3/4 time), tubas play *pp* < > Contra-octave and Great octave Bb dotted half notes legato down to (Bar 34) Cb half notes.

In Bar 35, the bass clarinets sound *ppp (sub tone)* small octave D dotted half note tied to half note next bar (followed by a quarter rest). The Tam Tam sounds *pppp* a dotted half note let vibrate. After a quarter rest, Pos I-II-III play *pp* < G/Bb/Line 1 D quarter notes to F#/A/C# quarter notes tied to quarter notes next bar to G/Bb/D half notes. After a quarter rest in Bar 35, Pos IV-V-VI plat Great octave Ab/small octave Cb/Eb quarter notes to G/BB/small octave D quarter notes tied to quarter notes next bar to Ab/small octave Cb/Eb half notes. In Bar 37 in C time, bass clarinets sound *ppp* > small octave Eb [written F] whole note. The Tam Tam sounds *pppp* a whole note. After a quarter rest, Pos I-II-III play Ab/middle Cb/Eb quarter notes legato to G/Bb/D half notes. After a quarter rest, altri Pos play Great octave G/Bb/small octave D quarter notes to Ab/Cb/Eb half notes. In Bar 38, soli tubas play *pp* > Great octave and small octave BB half notes legato down to Cb half notes. In Bar 39, bass clarinets play small octave D whole note. Timp I is trill rolled *pp* on small octave D whole note, and timp II is rolled on Great octave D whole note. Tubas are soli again in Bar 40 playing once again Great octave and small octave Bb down to Cb half notes. In Bar 41, bass clarinets return to play small octave Eb whole note. The Tam Tam sounds a whole note. The timps sound here exactly the same as in Bar 39. In Bar 42, tubas are soli again on that Bb down to Cb half notes. In Bar 43, bass clarinets now play on F whole note. Timps repeat Bar 39 again in Bar 43, and the Tam Tam sounds the whole note. We turn to page 4 pf this cue (to Bar 44). The tubas are soli again the same Bb down to Cb half notes. In end Bar 45, bass clarinets play *pp* > small octave D whole note held fermata. The Tam Tam sounds a whole note held fermata, and the timps play *ppp* the Great octave and small octave D whole notes trill roll held fermata.

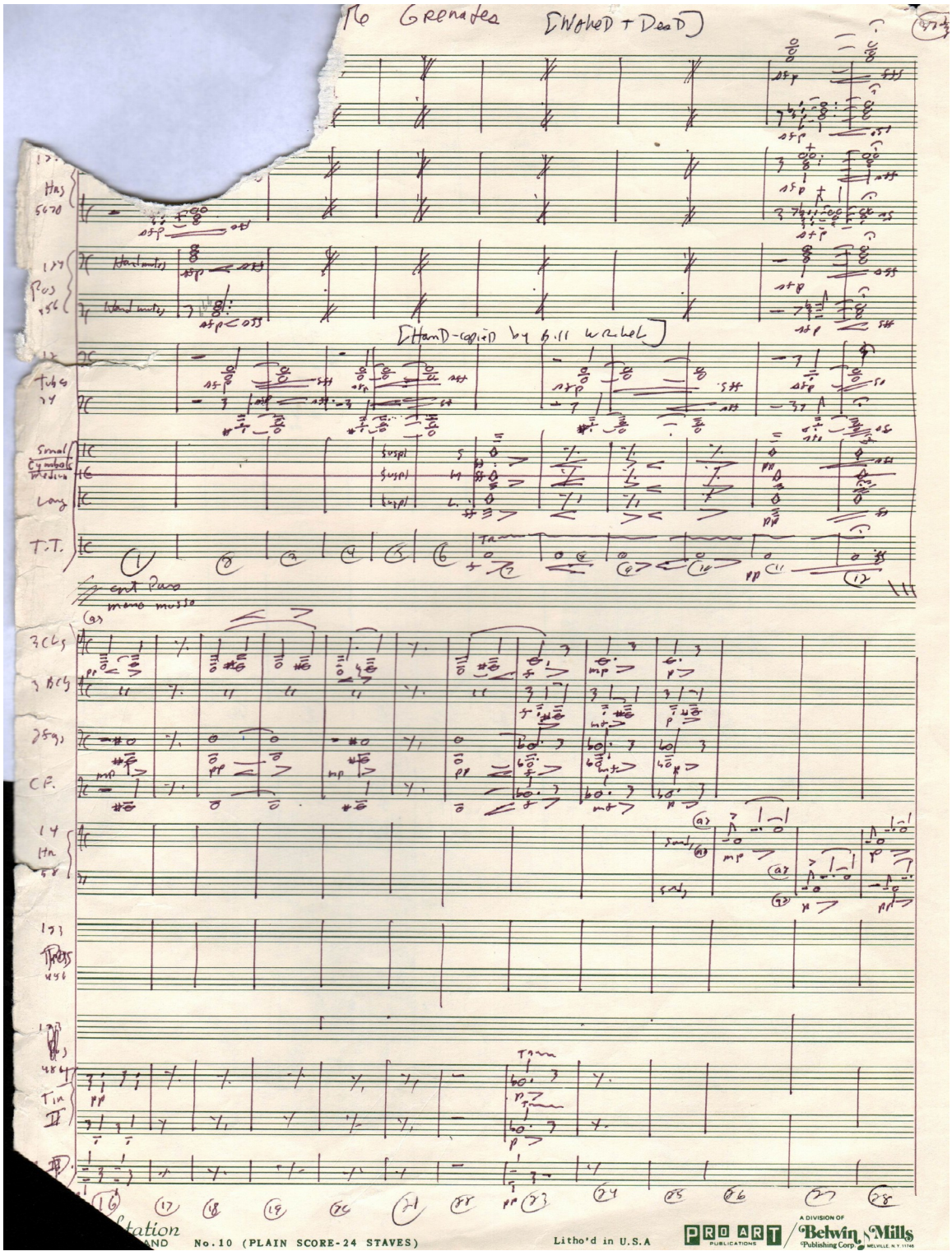
End of cue. [end session Tuesday, October 12, 2010 at 10:18 pm. News: The third Chilean miner was just taken up to the surface. Big event for the world to see this evening in Chile.]

"The Grenades" *Allegro pesante* in C time, 12 bars, :38. This cue is an onslaught of sustained brass. Note: I am missing the first few bars of the trumpets and the first four horns (page portion torn off somehow).

Relying on old notes, the cue starts off with the top three trumpets in hard mutes blaring away on the D min chord (notes D/F/A) *sfp<sff* [probably Line 2 register]. Then the bottom three trumpets, after a quarter rest, also in hard mutes play the Ab min chord (notes Ab/Cb/Eb), *sfp<sff* [likely Line 1 Ab/Line 2 Cb/Eb]. Then the top four stopped horns, after a half rest, play the D min chord; the bottom four stopped horns, after a half & quarter rest, play the Ab min chord [small octave Ab/Cb/Line 1 Eb]. Repeat Bars 1-2 thru Bar 10.

In Bar 2, Pos I-II-III with hard mutes sound *sfp < sff* small octave D/F/A whole notes (repeated in Bars 4, 6, 8, 10). After a quarter rest, Pos IV-V-VI with hard mutes play Great octave Ab/small octave Cb/Eb dotted half notes (also repeated in Bars 4, 6, 8, 10). After a half rest in Bar 2, tubas I-II play *sfp < sff* Great octave D/F half notes tied to whole notes next bar. After a half rest in Bar 4, these tubas play once again the D/F half notes tied to whole notes next bar but also tied to whole notes in Bar 6.After a half rest in Bar 8, these tubas return to play once again the D/F half notes tied to whole notes next bar but also tied to whole notes in Bar 10. After a half and quarter rest in Bar 2, tubas III-IV play Contra-octave G#/B quarter notes tied to whole notes next bar. After a half and quarter rest in Bar 4, they again play G#/B quarter notes tied to whole notes next bat and also tied to whole notes in Bar 6. Repeat in Bars 8-10. In Bar 7, the small-medium-large susp cymbals are rolled *ff* whole notes decrescendo hairpin, repeated in Bar 8 crescendo to (Bar 8) crescendo-decrescendo hairpins to (Bar 10) decrescendo hairpin to (Bars 11-12) *pp < sff*. Also in Bar 7, the Tam Tam is trill rolled *f >*, repeated thru Bar 12 in the same dynamics of crescendo-decrescendo.

In Bar 11, trumpets I-II-III play *sfp < fff* Line 2 D/F/A [written E/G/B] whole notes tied to whole notes in end Bar 12 held fermata. After an 8th rest, altri trumpets play Line 1 Ab/Line 2 Cb/Eb 8ths tied to dotted half notes and tied to whole notes held fermata next bar. After a quarter rest in Bar 11, top four horns play in stopped (+) effect Line 1 D/F/A [written A/Line 2 C/E with horns I-II on E] dotted half notes tied to whole notes held fermata next bar. After a quarter and 8th rest, altri four horns play stopped 8th notes small octave Ab/middle Cb/Eb 8ths tied to half notes and tied to whole notes next bar. After a half rest in Bar 11, Pos I-II-III play small octave D/F/A half notes tied to whole notes next bar held fermata. After a half and 8th rest, altri Pos play Great octave Ab/small octave Cb/Eb 8ths tied to quarter notes tied to whole notes next bar. Continuing this descending pyramid device of dynamic build, after a half and quarter rest, tubas I-II play Great octave D/F quarter notes tied to whole notes held fermata next bar. After a half/quarter/8th rest, tubas II-IV play G#/B 8ths tied to whole notes next bar. So we end with the very dissonant cluster of notes organized as the simultaneous sounding of the D min (D/F/A) and Ab min (Ab/Cb/Eb) triads.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"The Burning Field" [Reel 11/1] Cue # 38026. *Moderato/Allegro* alternation in C time, 18 bars, 1:07. Instrumentation: 6 trumpets, 8 horns, 6 Pos, 4 tubas, small/medium/large susp cymbals, Tam Tam.

Tubas I-II sound *ff* small octave Bb half note legato down to Cb half note down to (Bar 2) Great octave D whole note decrescendo hairpin. Tubas III-IV play Great octave Bb half note down to Cb half note up to (Bar 2) D whole note. After a half rest in Bar 2, Pos I-II-III sound *p* < small octave Bb half note legato down to (Bar 3) Cb half note up to D half note *ff* and rinforzando-marked. Pos IV-V-VI play small octave Bb half note down to (Bar 3) Cb half note down to Great octave D half note rinforzando.

In Bar 4 (*Allegro*), the small susp cymbal is rolled (notated like the bowed trem of the strings) *p* < *ff* on a whole note (located on the top space of the staff). After a quarter rest, the medium susp cymbal plays a dotted half note trem. After a half rest, the large susp cymbal sounds a half note. The brass start the descending pyramid dynamic build again, starting with the top three trumpets sounding *sff* on Line 2 D/F/A whole notes [written E/G/B] held fermata. I believe the scene cuts here to the burning field. After an 8th rest in Bar 4, altri trumpets (also in hard mutes) play *sff* Line 1 Ab/Line 2 Cb/Eb 8ths tied to dotted half notes. After a quarter rest, horns I thru IV are stopped (+) *sff* on Line 1 D/F/A (horns I-II on A) dotted half notes. After a quarter and 8th rest, altri four horns are stopped on small octave Ab/middle Cb/Eb 8ths tied to dotted half notes held fermata. After a half rest, Pos I-II-III with hard mutes sound *sff* small octave D/F/A half notes held fermata. After a half and 8th rest, altri Pos play Great octave Ab/small octave Cb/Eb 8ths tied to quarter notes held fermata. After a half and quarter rest, tubas I-II play Great octave D/F quarter notes held fermata, while tubas III-IV play Contra-octave G#/B quarter notes *sff*.

In Bar 5 (*Moderato* once again), Pos I-II-III play *sfp* < small octave Bb legato down to Cb half notes up to (Bar 6) D whole note *sff* >. Altri Pos play the same in Bar 5 but down to (Bar 6) Great octave D whole note. Tubas repeat Bars 1-2 in Bars 6-7 but here *p* < *ff* >. In Bar 8 (back to *Allegro*), the brass now presents a different instrumental order of the dynamic build startle effect of the burning field. First of all, the susp cymbals repeat Bar 4 in Bar 8. Trumpets IV-V-VI sound *sff* Line 1 Ab/Line 2 Cb/Eb [written Bb/Db/F] whole notes held fermata. After an 8th rest, trumpets I-II-III play Line 2 D/F/A 8ths tied to dotted half notes held fermata. After a quarter rest, horns V thru VIII are stopped *sff* on small octave Ab/Line 1 Cb/Eb dotted half notes held fermata. After a quarter and 8th rest, horns I thru IV play Line 1 D/F/A stopped 8ths tied to half notes held fermata. After a half rest, Pos IV-V-VI play Great octave Ab/small octave Cb/Eb half notes held fermata. After a half and 8thb rest, Pos I-II-III play small octave D/F/A 8ths tied to quarter notes held fermata. Tubas repeat Bar 4 in Bar 8. After a half and quarter rest, the Tam Tam sounds *p* a quarter note let vibrate.

In Bar 9 (*Moderato*), trombones are soli. Pos I-II-III play *sfp* < small octave Bb dotted half note (followed by a quarter rest). After a half rest, altri trombones play *sfp* < small octave Cb half note. In Bar 10, all tubas play Great octave D whole note *f* >. After a

quarter rest, all horns play *sfp* <Great octave Bb [written small octave F] half note (followed by a quarter rest). After a half and 8th rest, tubas play *sff* Great octave A rinforzando 8th (followed by an 8th rest). The Tam Tam sounds a whole note *p*. In Bar 11, horns are now stopped (+) *sfp* < on small octave Bb [written Line 1 F] whole note. After a half rest, Pos play *sfp* < small octave Cb half note. These instruments are soli in this bar. In Bar 12, tubas play forte decrescendo Great octave D whole note. After a quarter rest, Pos play *sfp* < *sf* Great octave Ab half note to A rinforzando 8th (followed by an 8th rest). The Tam Tam sounds a whole note *p*. In Bar 13 (start of page 2 of this cue written on the oblong sheet), all horns play *p* < *f* small octave Bb [written Line 1 F] half note legato down to Cb [written Gb] half note. Horns are soli in this bar.

In Bar 14, tubas I-II play *p* < > Great octave Bb whole note legato to (Bar 15) A dotted half note (followed by a quarter rest). Tubas III-IV play this in the Contra-octave register. After a quarter and 8th rest, top Pos play *pp* Line 1 D-D 8ths while bottom three Pos play small octave D-D 8ths (followed by an 8th and quarter rest). Repeat thru Bar 17. After two quarter rests and 8th rest, horns I thru IV play *pp* > Line 1 D [written Line 1 A] dotted quarter note in stopped (+) effect, repeated in Bar 16. After two quarter and an 8th rest in Bar 15, *con sords* horns 5 thru 8 sound *pp* > the same Line 1 D dotted quarter note, repeated in Bar 17. In Bar 16, tubas play Contra-octave and Great octave G# whole notes legato down to (Bar 17) E whole note decrescendo. In end Bar 18, horns I-II-III-IV are soli sound *pp* > Line 1 D [written A] stopped whole note held fermata.

End of cue. [Wednesday, October 13, 2010 at 12:56 pm]

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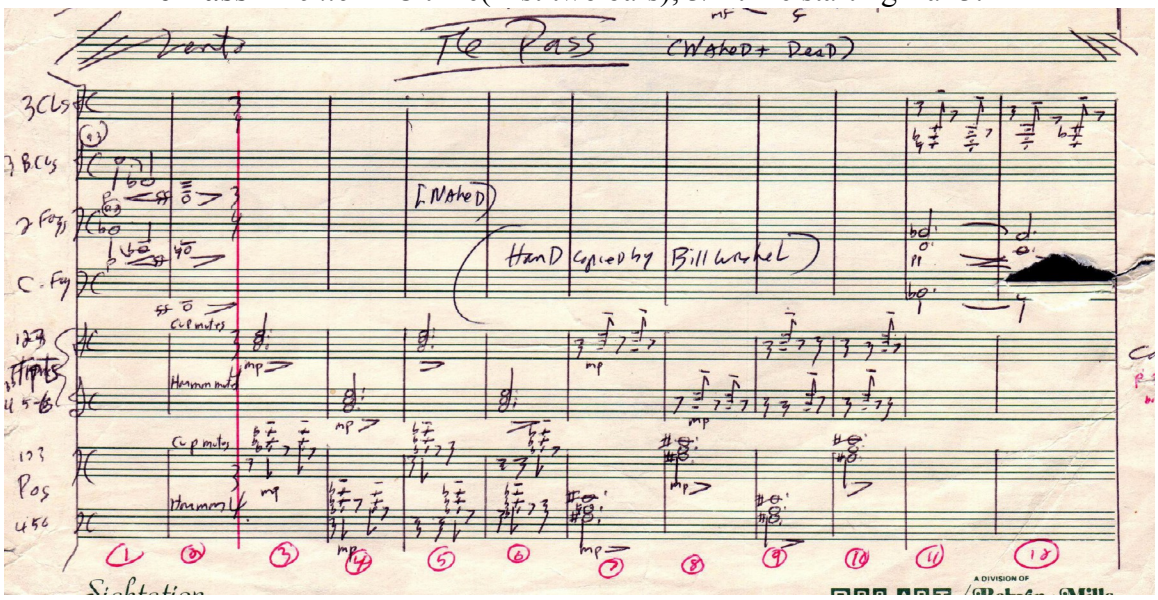
"The Pass" *Lento* in C time(first two bars); 3/4 time starting Bar 3.



Three bass clarinets in Bar 1 sound *p* < Line 1 Bb [written Line 2 C] half note legato down to Cb [written Db] half note down to (Bar 2) small octave D [written E]

whole note *ff* >. Two bassoons play Great octave BB down to Cb half notes up to (Bar 2) D whole note. The C. Fag shows up in Bar 2 to play Great octave D whole note as well.

Starting in Bar 3 in 3/4 time, Herrmann has fun again interposing trumpet and trombone choirs in various mutes. Trumpets I-II-III with cup mutes sound *mp* > Line 1 G/Bb/Line 2 D [written A/C/E] dotted half notes (repeated in Bar 5). Trumpets IV-V-VI with harmon mutes in Bar 4 sounds *mp* > the same G/Bb/D G minor triad (repeated in Bar 6). After a quarter rest in Bar 3, Pos I-II-III with cup mutes sound *mp* small octave Ab/middle Cb/Eb tenuto 8th notes (followed by an 8th rest) to another such Ab minor tenuto 8th note triad (followed by an 8th rest). After a quarter rest in Bar 5, they return to play just one such Ab minor 8th note chord (followed by an 8th and quarter rest). After two quarter rests in Bar 6, they return to play one such 8th note chord (followed by an 8th rest). After a quarter rest in Bar 4, Pos IV-V-VI with harmon mutes sound *mp* small octave Ab/Line 1 Cb/Eb tenuto-marked 8th notes (followed by an 8th rest) to another such tenuto 8th note chord (followed by an 8th rest). After two quarter rests in Bar 5, they return to play the same Ab/Cb/Eb tenuto 8ths (followed by an 8th rest). After a quarter rest in Bar 6, they play the same 8th note chord (followed by an 8th and quarter rest).

There is another arrangement of that same pattern in Bars 7 thru 10. Pos IV-V-VI (again in harmon mute effect) sounds *mp* > small octave F#/A/middle C# (F# min) dotted half notes (repeated in Bar 9). Pos I-II-III with cup mutes in Bar 8 play the same F#/A/C# dotted half notes (repeated in Bar 10). After a quarter rest in Bar 7, trumpets I-II-III with cup mutes play *mp* Line 1 G/Bb/Line 2 D (G min) tenuto 8ths (followed by an 8th rest) to another such 8th note chord (followed by an 8th rest). After a quarter rest in Bar 9, they return to play one such 8th note chord followed by rest marks. After two quarter rests in Bar 10, they then play another such chord (followed by an 8th rest). After a quarter rest in Bar 8, altri trumpets play the same G/Bb/D tenuto 8ths (followed by an 8th rest) to another such G/Bb/D 8th chord (followed by an 8th rest). After two quarter rests in Bar 9, they play again the G minor 8th chord (followed by an 8th rest). After a quarter rest in Bar 10, they play that 8th chord (followed by an 8th and quarter rest).

A new arrangement of that pattern is played by the woodwinds starting in Bar 11. Bassoons play *pp* < > Great octave F/Bb dotted half notes legato to (Bar 12) E/A dotted half notes, while the C. Fag plays Great octave Bb down to A dotted half notes. After a quarter rest, clarinets play small octave Eb/Gb/Bb [written F/Ab/middle C] tenuto 8th notes (followed by an 8th rest) to D/F/A tenuto 8ths (followed by an 8th rest). After a quarter rest in Bar 12, the clarinets then play D/F/A tenuto 8ths (followed by an 8th rest) to Eb/Gb/Bb tenuto 8ths (followed by an 8th rest). In Bar 13, bass clarinets play small octave Eb/Bb/Line 1 Eb dotted half notes legato to (Bar 14) D/A/Line 1 D dotted half notes. After a quarter rest, clarinets play small octave G/Bb/Line 1 D tenuto 8ths (followed by an 8th rest) to F#/A/middle C# tenuto 8ths (followed by an 8th rest). After a quarter rest in Bar 14, clarinets then play Ab/middle Cb/Eb tenuto 8ths (followed by an 8th rest) to G/Bb/D 8ths (followed by an 8th rest). In Bar 15 in C time, Fags and C. Fags play the same register F/Bb half notes to E/A half notes as discussed for Bars 11-12. After a quarter rest, clarinets play Eb/Gb/Bb to D/F/A 8ths.

In Bar 16 in C time (*meno mosso*), clarinets play *pp* < > small octave D to Eb half notes (repeated next bar) to (Bar 18) D to E half notes legato to (Bar 19) F to E half notes to (Bar 20) D to Eb half notes (repeated next bar) to (Bar 22) D to E half notes crescendo to (Bar 23) Bb dotted half note *f* > (followed by a quarter rest) to (Bar 24) same small octave Bb dotted half note *mf* > (followed by a quarter rest) and repeated next bar but *p* >. Bass clarinets are *col* the clarinets from Bars 16 thru 22. After a quarter rest in Bar 23, they then play forte small octave F quarter note to E half note, repeated next bar *mp* > and then *p* > in Bar 25. After a half rest in Bar 16, Fags play Great octave and small octave C# half notes (repeated next bar) to (Bar 18) Great octave and small octave D whole notes *pp* < > tied to whole notes next bar. After a half rest in Bar 20, they repeat the C# half notes (repeated next bar). In Bar 22 they play the D whole notes but this time to (Bar 23) Contra-octave and Great octave Bb dotted half notes (followed by a quarter rest). They play these Bb dotted half notes next bar *mf* > and repeated next bar *p* >. After a half rest in Bar 16, the contra-bassoon plays *mp* Great octave C# half note (repeated next bar) to (Bar 19) D whole note tied to whole note next bar. After a half rest in Bar 20, the C. Fag then plays C# half note (repeated next bar) to (Bar 22) D whole note legato and crescendo up to (Bar 23) Bb dotted half note *f* > (followed by a quarter rest)> In Bar 24, the C. Fag plays the same Bb dotted half note *mf* > and then again in Bar 25 *p* >. Back in Bar 16, after a quarter rest, timp I beats *pp* small octave D quarter note (followed by a quarter rest) to the same D quarter note, while timp II beats this on Great octave D quarter notes. Repeat thru Bar 21. Timp I returns in Bar 23 to be trill rolled *p* > on Great octave Bb dotted half note (followed by a quarter rest) and repeated next bar (perhaps next two bars, not sure). Timp II is *col* I here.

A new section starts in Bar 26 where the *sords* horns are soli. Horns III-IV play *p* > Line 1 D [written A] whole note. Horns I-II play Line 1 D rinforzando 8th up to A [written Line 2 E] dotted quarter note tied to half note. Then the altri horns play this in Bar 27, with the first horns returning in Bar 28 to repeat the notes. [Note: At the moment I cannot find the rest of the cue….]

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"The Ridge" [Reel 11/3] Cue # 38028. *Moderato* in Cut time, 37 bars, 1:20. Instrumentation: 6 trumpets, 8 horns, 6 trombones, 4 tubas. This is a continuation of the previous cue.

Tuba I sounds *p* > Great octave D whole note. After a half rest in Bar 1, *sord* horn II (sharing the same staff) sound *p* > Line 1 D [written A] half note tied to quarter note next bar (followed by a quarter and half rest). After a half rest in Bar 1, horn I plays Line 1 D rinforzando 8th up to A [written Line 2 E] dotted quarter note tied to quarter note next bar (followed by the same rests). In Bar 2, *open* horns III-IV play *p* > Line 1 D/A stopped (+) whole notes. These four horns repeat Bars 1-2 in Bars 5-6. After a half rest in Bar 3, open horn VIII plays in stopped effect Line 1 D half note tied to quarter note next bar (followed by rests). After a half rest, horn VII plays Line 1 D rinforzando 8th up

to A dotted quarter note tied to quarter mote next bar. In Bar 4, muted horns V-VI play D/A whole notes. These four horns repeat Bars 3-4 in Bars 7-8. Back in Bar 3, tuba I now plays Great octave Eb whole note. In Bar 5, tuba I and now tuba II play Great octave E and Contra-octave E whole notes respectively, and then F whole notes in Bar 7, then G whole notes in Bar 9, then Ab whole notes in Bar 11. Then Tubas I-II in Bar 13 play *pp* > Great octave A whole note while tubas III-IV play Contra-octave A whole note. Then they play Bb whole notes in Bar 15 in their respective registers, then A in Bar 17. Tuba I in Bar 19 plays Ab while tuba III plays an octave lower register, and then tuba I is solo in this choir in Bar 21 playing E whole note, and then D in Bar 23. In Bar 9, after a half rest, horns V-VI play Line 1 D half notes *p* > tied to whole notes next bar. After a half rest, horns I-II play D 8th up to A dotted quarter note tied to whole notes next bar. These horns repeat the pattern in Bars 13-14. After a half rest in Bar 11, stopped horns VII-VIII play Line 1 D half notes tied to whole notes next bar, while horns III-IV play in stopped effect D 8th up to A dotted quarter note tied to half note next bar. Repeat in Bars 15-16. Let's skip the rest of this pattern for the horns thru Bar 24, ending with horns I-II soli.

There is a new section starting in Bar 25 (*Allegro*) when gunfire commences. Pos I-II-II (in the "k" tenor clef) with hard mutes sound *sfp* < small octave Ab/middle Cb/Eb whole notes tied to whole notes next bar to (Bar 27) G/Bb/D rinforzando whole notes *sff* > and tied to whole notes next bar. Pos IV-V-VI with hard mutes in Bar 25 (1:01) play Great octave G/Bb/small octave D whole notes tied to whole notes next bar to (Bar 27) Ab/small octave Cb/Eb rinforzando whole notes tied to whole notes next bar. In Bar 29 (1:06), trumpets I-II-III in hard mutes play *sfp* < Line 1 Ab/Line 2 Cb/Eb whole notes tied to whole notes next bar to (Bar 31) G/Bb/D whole notes *sff* > tied to whole notes next bar. Trumpets IV-V-VI with hard mutes play small octave G/Bb/Line 1 D whole notes tied to whole notes next bar to (Bar 31) Ab/Cb/Eb whole notes tied to whole notes next bar. In Bar 33, open horns I-II play *sfp* < Line 1 Eb [written Line 1 Bb] whole note tied to whole note next bar to (Bar 35) D [written A] whole note in stopped (+) effect tied to whole notes next bar. Open horns III-IV play small octave AB/middle CB [written Line 1 Eb/GB] whole notes tied to whole notes next bar to (Bar 35) G/Bb [written Line 1 D/F] stopped whole notes tied to whole notes next bar. Open horns V-VI play precisely as horns I-II. Horns VII-VIII play precisely as horns III-IV. In Bar 33, Pos I-II-II (back to bass clef) play *sfp* < Great octave G/BB/small octave D whole notes tied to whole notes next bar to (Bar 35) Ab/small octave Cb/Eb whole notes tied to whole notes next bar. Pos IV-V-VI are *col* the first three trombones. In end Bar 37, tubas are soli. Tubas I-II play *ff* Great octave E whole note held fermata, while tubas III-IV play Contra-octave E whole note.

End of cue. [break at 4:26 Wednesday, October 13, 2010. Will watch the Delaware senate debates up in three minutes]

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"Wilson" *Lento* in C time, 9 bars, :50. This cue seques from last cue. Instrumentation: 8 horns and 4 tubas.

Sords horns I thru IV sound *f* > Line 1 D [written A] dotted half note tied to 8th note (followed by an 8th rest). This is repeated thru Bar 7 to (Bar 8) A whole note decrescendo to (end Bar 9) whole rest held fermata. *Open* horns V thru VIII in stopped (+) effect play small octave D dotted half note tied to 8th note, repeated thru Bar 7, and then small octave D whole note in stopped effect. After a quarter rest in Bar 1, tubas I-II play *p* < *f* Great octave Ab half note to A quarter note, while tubas III-IV play Contra-octave Ab to A notes. Following this rest and different register pattern, they then play in Bar 2 Bb half note to A quarter note. In Bar 3, they play Great octave and small octave C half notes down to B quarter notes. In Bar 4, they play Bb half notes to A quarter notes. In Bar 5, they play Ab half notes to A quarter notes. In Bar 6, they play Bb half notes down to E quarter notes. In Bar 7, they play F half notes to G quarter notes. After a quarter rest in Bar 8, they play Contra-octave and Great octave A half notes down to E quarter notes. In end Bar 9, tubas I-II play Great octave D whole note held fermata (altri tubas are silent).

End of cue. The cue ends with the Cliff Robertson character stating, "Wilson's in bad shape."

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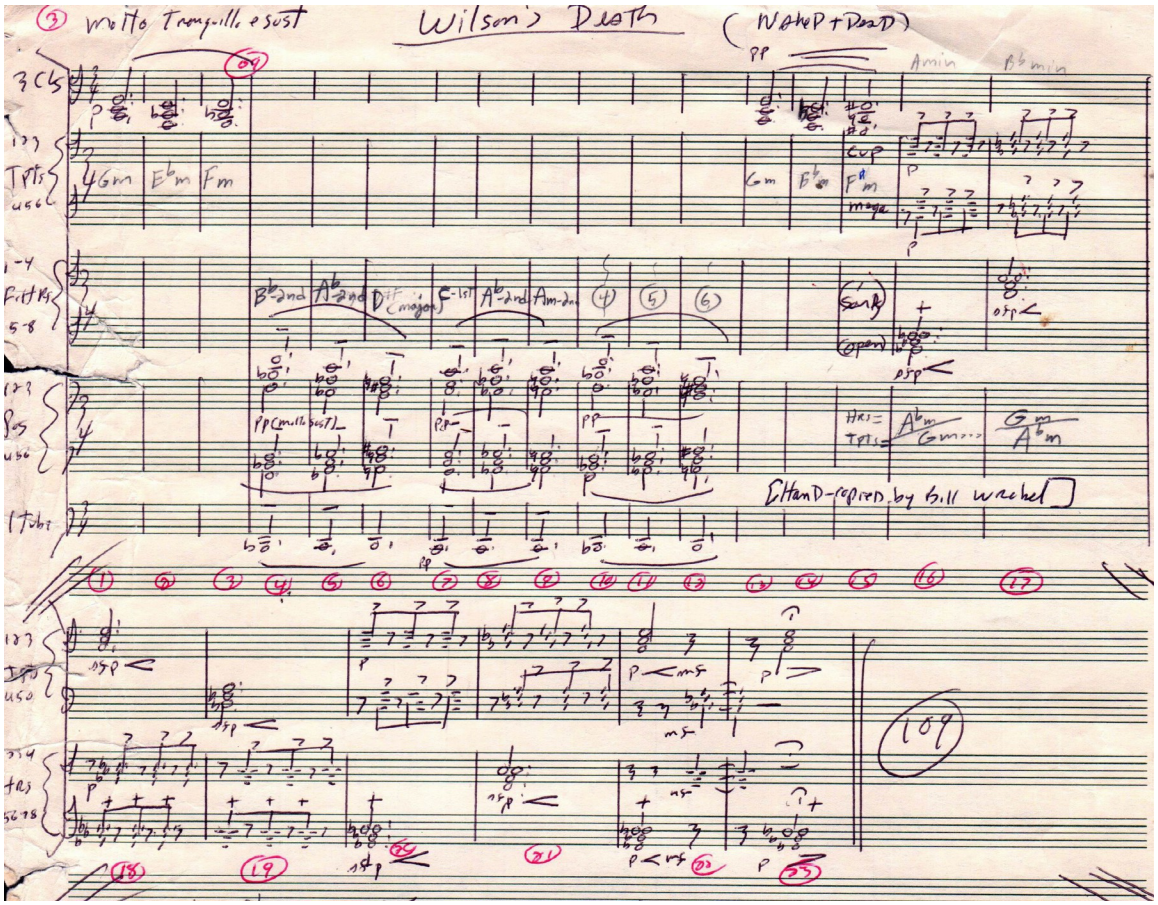
"Wilson's Death" *Molto tranquillo e sost* in 3/4 time. 23 bars, 1:09. Excellent orchestral color here.

Three clarinets sound *p* small octave G/Bb/Line 1 D [written A/middle C/E] dotted half notes legato to (Bar 2) Eb/Gb/Bb dotted half notes to (Bar 3) F/Ab/middle C dotted half notes. This progression is the root position G min to Eb min to F min triads.

In Bar 4 (:09), the brass (except horns) starts to take over this pattern thru Bar 12 playing a series of tenuto-marked dotted half note chords. Pos I-II-III play *pp (molto sost)* small octave F/Bb/Line 1 D (Bb maj 2nd inversion) dotted half notes to (Bar 5) Eb/AB/middle C (Ab maj 2nd inversion) dotted half notes to (Bar 6) D/F#/A (D major root position) dotted half notes. The next three-note legato sequence starting in Bar 7 is E/G/middle C dotted half notes to (Bar 8) Eb/Ab/C dotted half notes to (Bar 9) E/A/C dotted half notes. The next three-bar sequence shows in Bar 10 F/Bb/Line 1 D dotted half notes to (Bar 11) Eb/Ab/C dotted half notes to (Bar 12) D/F#/A dotted half notes. Bars 10 thru 12 actually repeated Bars 4-6. In the same pattern, Pos IV-V-VI play tenuto dotted half notes Great octave F/Bb/small octave D to (Bar 5) Ab/small octave C/Eb to (Bar 6) A/small octave D/F# notes. The next sequence shows Great octave G/small octave C/E dotted half notes to (Bar 8) Ab/small octave C/Eb dotted half notes to (Bar 9) A/C/E dotted half notes. Bars 10-12 repeat Bars 4-6. Tuba I in Bar 4 plays tenuto dotted half notes Contra-octave Bb to (Bar 5) Great octave C to (Bar 6) D. Then we find in Bar 7 C dotted half note repeated next two bars. Bars 10-12 repeat Bars 4-6.



In Bar 13, clarinets are soli again playing *pp* < small octave G/Bb/Line 1 D dotted half notes legato to (Bar 14) Eb/Gb/Bb dotted half notes to (Bar 15) F#/A/C# dotted half notes (all minor chords once again). A new section and scene change starts in Bar 16, again showcasing of individual brass color effects. Open horns V thru VIII sound *sfp* < small octave Ab/Line 1 Cb/Eb [written Line 1 Eb/Gb/Bb with horns I-II on Bb] dotted half notes in stopped (+) effect. In Bar 17, muted horns I thru IV play small octave G/Bb/Line 1 D dotted half notes. Back in Bar 16, trumpets I-II-III with cup mutes sound *p* Line 1 G/Bb/Line 2 D [written A/C/E] rinforzando 8ths (followed by an 8th rest) to same G min rinforzando 8th notes (followed by an 8th rest) to another such 8th note chord to (Bar 17) Ab/Line 2 Cb/Eb rinforzando 8ths 3X in that same rest pattern. After an 8th rest in Bar 16, trumpets IV-V-VI with mega mutes sound *p* Line 1 G/Bb/Line 2 D rinforzando 8ths (followed by an 8th rest) to another such 8th note chord (followed by an 8th rest) to another such chord to (Bar 17) Ab/Cb/Eb rinforzando 8th chords 3 times in that same rest pattern for this particular trumpet choir.

The order reverses in Bars 18-19. Trumpets I-II-III play *sfp* < Line 1 G/Bb/Line 2 D dotted half notes. In Bar 19, trumpets IV-V-VI play Ab/Line 2 Cb/Eb dotted half notes. Horns V thru VIII play small octave Ab/middle CB/Eb stopped 8ths (followed by an 8th rest) to same 8th chord in stopped effect (followed by an 8th rest) to another 8th chord (followed by an 8th rest) to (Bar 19) G/Bb/Line 1 D stopped 8th note chords 3X following that rest pattern. After an 8th rest in Bar 18, horns I thru IV play *p* small octave Ab/middle

Cb/Eb rinforzando 8ths (followed by an 8th rest) to the same 8th chord (followed by an 8th rest) to another 8th chord to (Bar 19) G/Bb/D 8ths in that same rest pattern. Bars 20-21 repeat Bars 16-17. In Bar 22, trumpets I-II-III sound *p* < *mf* G/Bb/Line 2 D half notes (followed by a quarter rest) to (Bar 23), after a quarter rest, same G/Bb/D half notes *p* > and held fermata. After two quarter rests in Bar 22, trumpets IV-V-VI sound *mf* Ab/Line 2 Cb/Eb quarter notes tied to quarter notes next bar (followed by a half rest held fermata). After two quarter rests in Bar 22, horns I thru IV play small octave G/Bb/Line 1 D quarter notes tied to quarter notes next bar (followed by a half rest held fermata). Horns V thru VIII in Bar 22 sound *p* < *mf* small octave Ab/middle Cb/Eb stopped half notes (followed by a quarter rest). After a quarter rest in end Bar 23, they then play *p* > the same Ab/Cb/Eb stopped half notes held fermata. So once again a dissonant sounding of simultaneously played Ab minor and G minor chords.

End of cue. [6:24 pm Wednesday]

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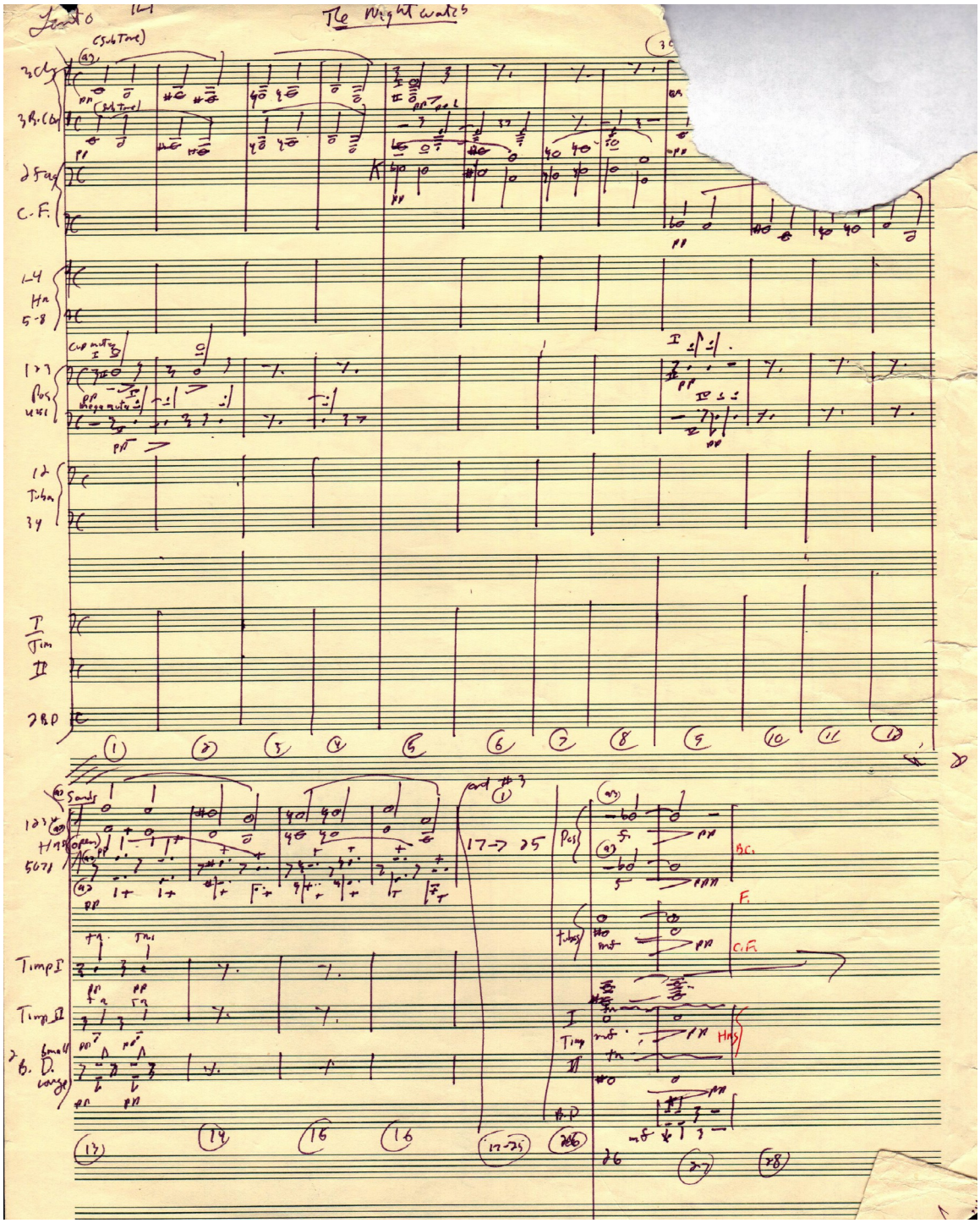
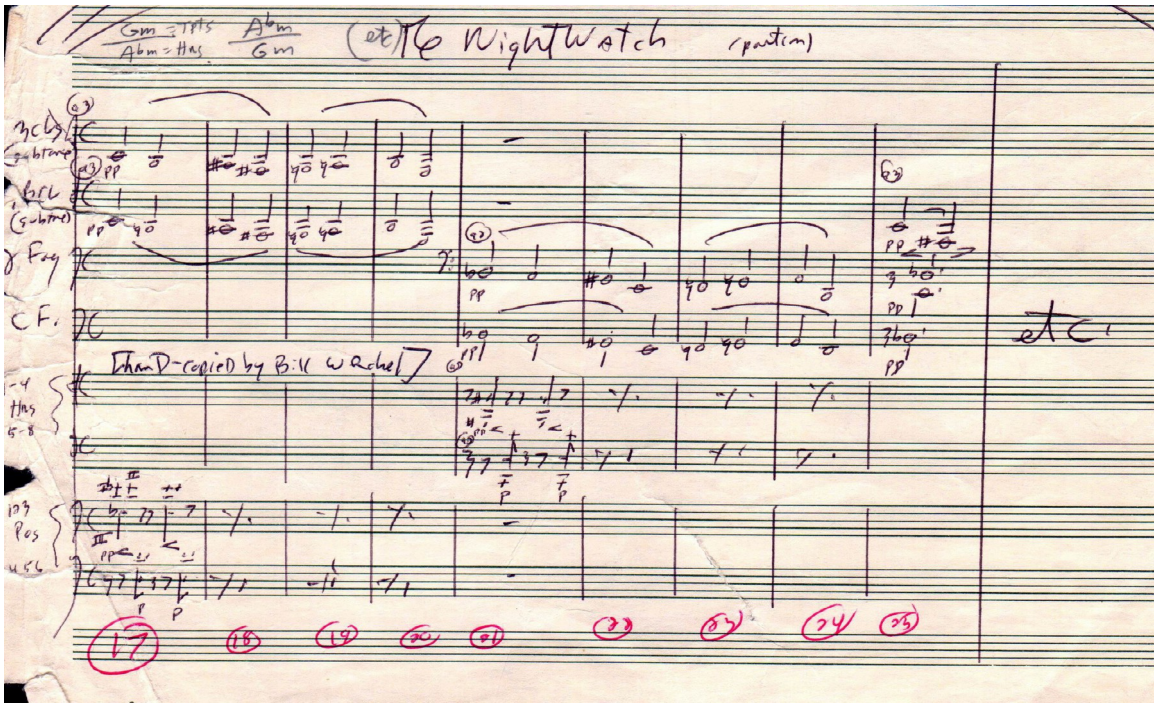
"The Nightwatch" *Lento* in C time, 2:41. Note: I seem to be at least temporarily missing the first 16 bars. But I have (and liked) the midsection of the cue before the marine kills the enemy soldier with his knife.

So in Bar 17, three clarinets and three bass clarinets in sub-tone play *pp* small octave Bb [written middle C] legato to A half notes to (Bar 18) G# down to E half notes. Then in Bar 19 they play F to G half notes legato to (Bar 20) A down to D half notes. Pos I-II play, after an 8th rest, Line 1 Eb quarter note *p* (followed by two 8th rests) to same Eb quarter note (followed by an 8th rest) and repeated thru Bar 20. Pos III plays small octave Eb notes in this same pattern. After a quarter and 8th rest, Pos IV thru VI play small octave and Line 1 D 8ths (followed by a quarter and 8th rest) to same D 8ths, repeated thru Bar 20. In Bar 21, 2 bassoons and the contra-bassoon play *pp* Great octave Bb to A half notes legato to (Bar 22) G# down to E half notes to (Bar 23) F to G half notes to (Bar 24) A down to D half notes. After an 8th rest in Bar 21, horns I thru IV play *pp* < small octave and Line 1 C# quarter notes (followed by two 8th rests) to same C# quarter notes (followed by an 8th rest), repeated next three bars. After a quarter and 8th rest, horns V thru VIII play small octave and Line 1 D stopped 8th notes (followed by a quarter and 8th rest) to D stopped 8th notes, repeated next three bars. In Bar 25, three bass clarinets play *pp* < > small octave C down to E half notes. After a quarter rest, the Fags play Great octave E/Bb dotted half notes. After a quarter rest, the C. Fag plays Great octave Bb dotted half note. In Bar 26, tubas I-II play *mf* > *pp* Great octave F#/small octave C (tritone interval) whole notes tied to whole notes next bar, while tubas III-IV play Contra-octave F#/Great octave C tied whole notes. Timps are trill rolled on Great octave F# and small octave C tied whole notes. After a half rest, Pos play *f* > *pp* small octave dB half note tied to half note next bar (followed by a half rest). The bass drums in Bar 27 play grace note to quarter note (followed by a quarter and half rest). Etc.

I just found the beginning bars. It turns out that Bars 1 thru 4 for the clarinets and bass clarinets repeat Bars 17-20, as just delineated. After a quarter rest in Bar 1, Pos I-II with cup mutes play small octave and Line 1 D half notes (followed by a quarter rest) and



repeated next three bars. After a half and quarter rest in Bar 1, Pos IV-V with mega mutes play the same small octave and Line 1 D quarter notes tied to quarter notes next bar (followed by two quarter rests) and then D quarter notes tied to quarter notes next bra, and so forth. In Bar 5, two bassoons ("K" tenor clef) play *pp* small octave and Line 1 Bb half notes legato to A half notes to (Bar 6) G# down to E half notes, and so forth (see clarinets/bass clarinets). After a quarter rest in Bar 5, clarinets I-II play small octave and

Line 1 D half notes (followed by a quarter rest), repeated next three bars. After a half and quarter rest, bass clarinets I-II play small octave and Line 1 D quarter notes tied to quarter notes next bar (followed by two quarter rests) and then D quarter notes tied to quarter notes next bar, and so forth in that pattern. In Bar 9, the C. Fag plays *pp* Great octave Bb to A half notes to (Bar 10) G# down to E half notes to (Bar 11) F to G half notes to (Bar 12) A down to D half notes. After an 8th rest in Bar 9, Pos I-II play *pp* small octave and Line 1 D 8ths to same D dotted quarter notes (followed by a half rest), repeated next three bars. After a half and 8th rest, Pos IV-V play small octave and Line 1 D 8ths to same D quarter notes (repeated next three bars). In Bar 13, *sords* horns I-II-III-IV play *pp* small octave and Line 1 Bb [written F] half notes legato to A half note, and so forth in the same note sequence given earlier. After an 8th rest, open horns V thru VIII play in stopped effect small octave and Line 1 Bb dotted quarter notes (followed by an 8th rest) to same stopped dotted quarter notes, and so forth in the same familiar note sequence. After a quarter rest in Bar 13, timp I is trill *pp* on small octave D quarter note (followed by a quarter rest) to same D quarter note (repeated next three bars). Timp II plays this on Great octave D quarter notes. After an 8th rest, the small and large bass drums play 8th notes, and so forth.

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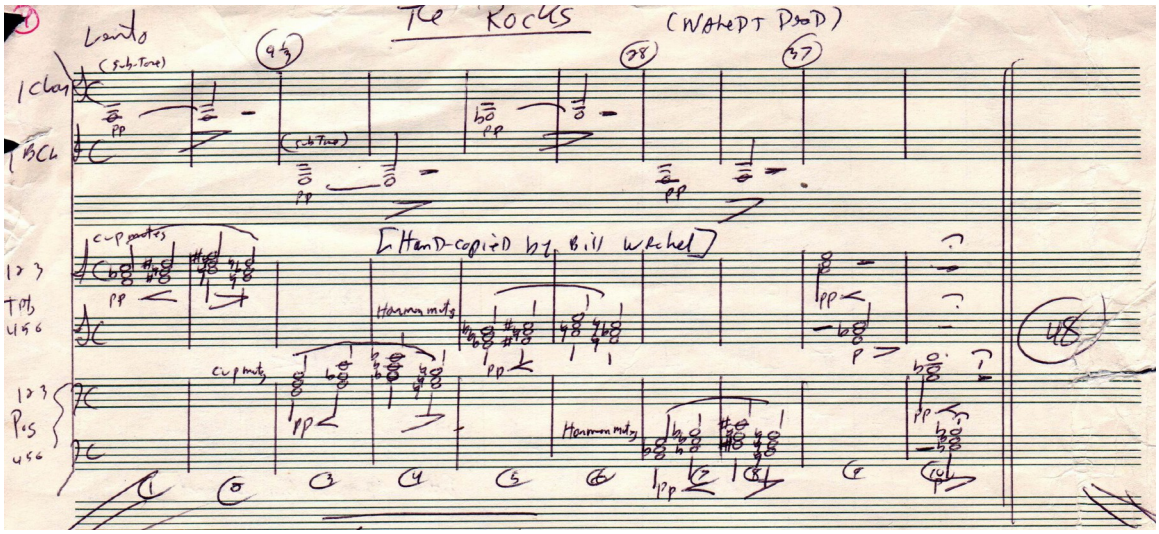
"The Rocks (A)" *Lento* in C time, 10 bars, :48. Instrumentation: clarinet, bass clarinet, 6 trumpets, 6 trombones. This cue is where the Cliff Robertson character gets shot at the end of the cue. Nice showcasing of brass timbre again.

The clarinet plays *pp* in sub tone small octave Eb [written F] whole note tied to half note next bar decrescendo (followed by a half rest). The clarinet returns in Bar 5 to



play small octave Fb whole note tied to half note next bar (followed by a half rest). The bass clarinet in Bar 3 plays small octave D whole note sub tone and tied to half note next bar. It returns in Bar 7 to play *pp* > Eb whole note tied to half note next bar. Back in Bar 1, trumpets I-II-III with cup mutes play *pp* < > Line 1 Eb/Gb/Bb [written F/Ab/Line 2 C] half notes legato to F#/A/C# half notes to (Bar 2) A/Line 2 C/E half notes to F/Ab/C half notes. Trumpets IV-V-VI with harmon mutes show up in Bar 5 to play *pp* < Line 1 Db/Fb/Ab half notes legato to E/G/B half notes to (Bar 6) G/Bb/Line 1 D half notes down to Eb/Gb/Bb half notes. Trumpets I-II-III return in Bar 9 to play *pp* < G/Bb/Line 2 D half notes (followed by a half rest). After a half rest here, trumpets IV-V-VI play Line 1 Eb/Gb/Bb half notes. In Bar 3, Pos I-II-II with cup mutes play *pp* < small octave D/F/A half notes legato to F/Ab/middle C half notes to (Bar 4) Ab/middle Cb/Eb half notes down to E/G/B half notes. In Bar 7, Pos IV-V-VI with harmon mutes play small octave C/Eb/G half notes legato to Eb/Gb/Bb half notes to (Bar 8) F#/A/middle C# half notes down to F/F/A half notes. Once again here we find all minor triads (in this sequence, C min to Eb min to F# min to D min).

In end Bar 10, Pos I-II-II play G/Bb/Line 1 D (G min) half notes, followed by a half rest held fermata. After a half rest in Bar 10, altri Pos play Eb/Gb/Bb half notes held fermata.

End of cue. [8:01 pm Wednesday]

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"The Rocks (B)" [Reel 12/2] *Lento* in C time, 10 bars. I believe this cue was not used, but it is essentially the same as the "A" cue except for the different sequencing. The ten bars are marked by Herrmann as Bars 11 thru 20. So, in effect, Bar 11 is Bar 1, and so forth.

The clarinet and bass clarinet play exactly as they did in the "A" version. In Bar 1, trumpets I-II-III in cup mutes play *pp*< Line 1 Eb/Gb/Bb half notes legato to F#/A/Line 2 C# half notes. In Bar 12 (or Bar 2 in effect), altri trumpets IV-V-VI finish that four-note sequence with mega mutes on A/Line 2 C/E (A min) half notes legato to G/Bb/D half

notes. In Bar 13, Pos I-II-III in cup mutes play D/F/A half notes to G/Bb/D half notes. In Bar 14, Pos IV-V-VI finish the phrase with mega mutes on Ab/Line 1 Cb/Eb half notes down to E/G/B half notes. In Bar 15, trumpets IV-V-VI with the mega mutes play Line 1 Db/Fb/Ab half notes to E/G/B half notes. In Bar 16, trumpets I-II-III finish this phrase on G/Bb/Line 2 D half notes down to Eb/Gb/Bb half notes. In Bar 17, Pos IV-V-VI return to play C/Eb/G half notes legato up to Eb/Gb/Bb half notes. Then Pos I-II-III in Bar 18 play F#/A/Line 1 C# half notes down to D/F/A half notes. Trumpets IV-V-VI in Bar 19 play G/BB/Line 2 D half notes (followed by a half rest). After a half rest, trumpets I-II-III play Eb/Gb/Bb half notes. In end Bar 20, Pos IV-V-VI play G/Bb/Line 1 D half notes (followed by a half rest). After a half rest, Pos I-II-III play *p* > Eb/Gb/Bb half notes held fermata.

End of cue. [8:17 pm Wednesday]

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"The Platoon" in 3/4 time. :10. Trumpets & Pos in hard mutes. I believe this was also not recorded. Unfortunately I do not believe I have this short cue.

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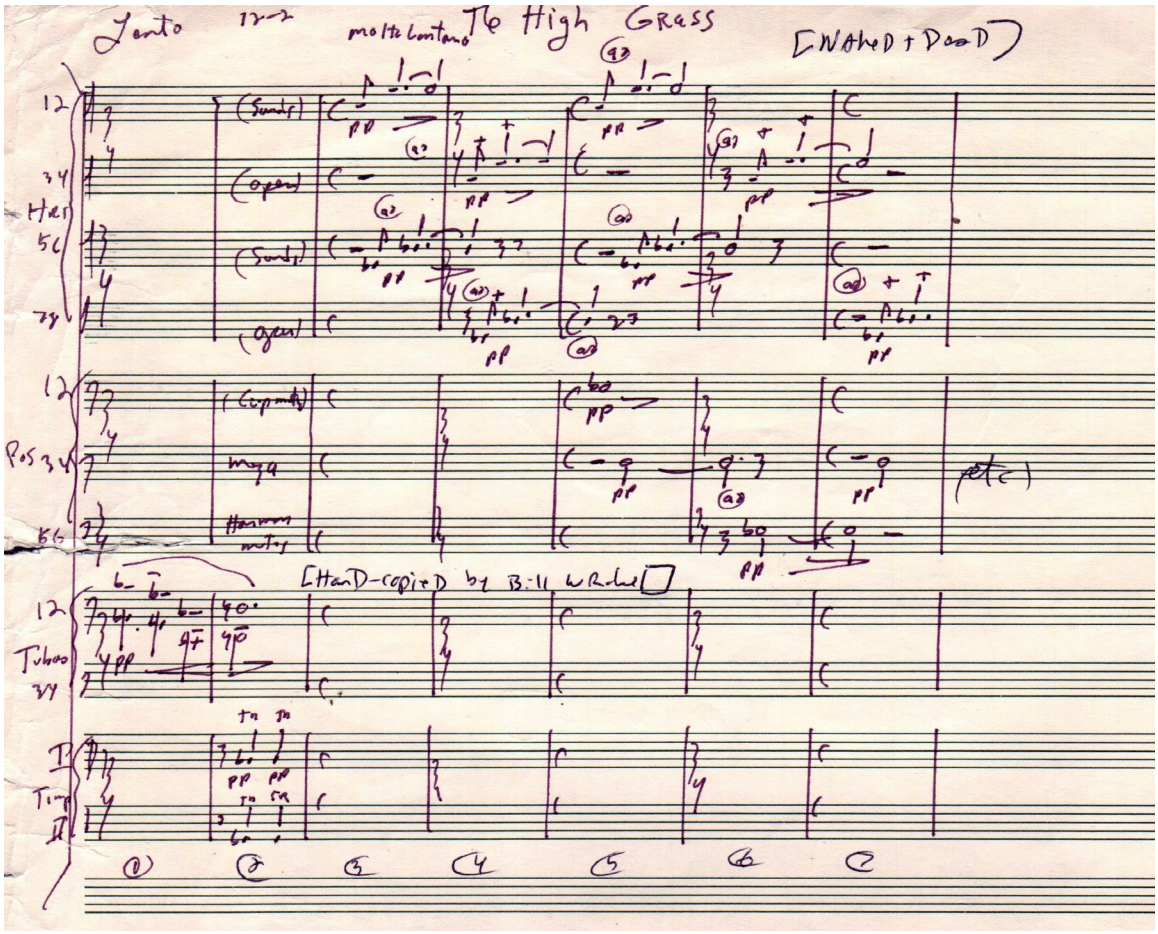
"The High Grass" [Reel 13/2] Cue # 38030. *Lento* in 3/4 time, 18 bars (last two deleted), 1 minute. Most notable in this cue is the later portion highlighting horns "molto lontano" in alternate sordini and open/stopped mode.

Tubas I-II are soli in the first bar playing *pp* < Great octave and small octave Bb quarter notes legato down to Gb quarter notes down to Cb quarter notes up to (Bar 2) D dotted half notes decrescendo. After a quarter rest in Bar 2, timp I is trill *pp* on Great octave Bb to same Bb quarter notes, while timp II is trill on Great octave Gb-Gb quarter notes. Tubas III-IV in Bar 3 play Great octave and small octave Gb down to D up to Bb quarter notes down to (Bar 4) Cb dotted half notes. Timps repeat Bar 2 in Bar 4. IN Bar 5, tubas I-II return to play *pp* < Great octave and small octave Bb quarter notes legato down to Cb half notes. In Bar 6, tubas III-IV play *p* > Great octave D dotted half notes. After a quarter rest, timps are trill rolled on Great octave Gb/Bb half notes.

Bar 7 starts the new section (*molto lontano*) starting in C time. *Sords* horns I-II (sharing the same staff) sound *pp* > Line 1 D [written A] 8th up to A [written Line 2 E] dotted quarter note tied to half note, repeated in Bar 9, Bar 13, and Bar 16. After a half rest in Bar 7, *sords* horns V-VI play small octave Ab [written Line 1 Eb] 8th note up to Line 1 Eb [written Bb] dotted quarter note tied to (Bar 8 in ¾ time) quarter note (followed by two quarter rests). This is repeated in Bars 9-10. In Bar 8, open horns III-IV sound *pp* > Line 1 D stopped (+) 8th note up to A stopped dotted quarter note tied to quarter note. After a quarter rest in Bar 8, horns VII-VIII play small octave Ab stopped 8th up to Line 1 Eb dotted quarter note tied to quarter note next bar (followed by two quarter rests). In Bar 9 in C time, Pos I-II with cup mutes play *pp* > small octave Eb whole note. After a half rest in Bar 9, Pos III-IV with mega mutes play small octave D half note tied to (Bar 10 in ¾ time) half note (followed by a quarter rest). After a quarter



rest in Bar 10, Pos V-VI with harmon mutes play small octave Eb half note tied to (Bar 11 in C time) half note (followed by a half rest). After a half rest in Bar 9, horns V-VI play small octave Ab 8th up to Line 1 Eb dotted quarter note tied to half note next bar. After a quarter rest in Bar 10, stopped horns III-IV play Line 1 D 8th up to A dotted quarter note tied to (Bar 11 in C time) half note. Etc.

Skipping to Bar 17, tubas I-II play *pp* Great octave and small octave Bb half notes legato down to Cb half note. In end Bar 18, tubas III-IV play *pp* Great octave D whole note held fermata. In Bar 17, timps are trill rolled on Great octave Gb/Bb whole notes thru Bar 18 held fermata.

End of cue. [9:49 pm Wednesday]

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"The Mountain Ledge" [Reel 13/3] Cue # 38030 (curiously the same number as the previous cue). *Lento* in C time, 44 bars, 2:40. This cue is seque from the last cue. This time the *lontano* (remote) horns & Pos are now initially *sff*. Then trumpets & Pos in both cup and hard mutes play ascending half note chords. I do not know how much of this long cue I want to delineate, but we shall see!

Pos IV-V-VI with hard mutes in Bar 1 sound *sff* > *pp* small octave Eb whole note (silent next bar). After a half rest, Pos I-II-III with cup mutes play *sff* > *pp* small octave D half note tied to half note next bar (followed by a half rest). Open and stopped (ironic combination of terms!) horns V thru VIII in Bar 1 play Line 1 D 8th stopped (+) effect up to A dotted quarter note tied to half note, repeated next bar with only two horns *p* > *pp*. After a half rest in Bar 1, *sords* horns I thru IV play *sff* > small octave Ab 8th up to Line 1 Eb dotted quarter note tied to half note next bar down to small octave Ab 8th (now only two horns play this) up to Eb dotted quarter note.

In Bar 3, three bass clarinets play forte decrescendo small octave Eb whole note tied to half note next bar to D half note *f* > tied to whole note in Bar 5. Trumpets IV-V-VI with hard mutes play *f* > in Bar 3 on Line 1 Eb/Gb/Bb half notes to F#/A/Line 2 C# half notes legato to (Bar 4) A/C/E half notes (followed by a half rest). Pos IV-V-VI with hard mutes play exactly the same chords but an octave lower register. After a half rest in Bar 4, trumpets I-II-III play *f* > F/Ab/Line 2 C half notes legato up to (Bar 5) Ab/Cb/Eb half notes down to E/G/B half notes. After a half rest in Bar 4, Pos I-II-III with cup mutes play the same as those trumpets but an octave lower register. Then the Pos repeat Bars 1-2 in Bars 6-7. Horns V thru VIII in Bar 6 (:17) play in stopped effect *f* > small octave Ab 8th up to Line 1 Eb dotted quarter note tied to half note, repeated next bar by two horns p >. After a half rest, muted horns I thru IV play Line 1 D 8th up to A dotted quarter note tied to half note next bar down to D 8th (now played by two horns only) up to A dotted quarter note *p* >.

In Bar 8, the bass clarinets sound *pp* small octave Eb [written F] whole note tied to whole note next bar and tied to half note in Bar 10 in 2/4 time. Trumpets I-II-III play *sempre pp* Line 1 Eb/Gb/Bb half notes legato to F#/A/Line 2 C# half notes up to (Bar 9) A/C/E half notes down to F/Ab/C half notes to (Bar 10 in 2/4 time) Ab/Line 2 Cb/Eb half notes. All five chords are under the legato slur curve/phrase line. Trumpets IV-V-VI with hard mutes are *col* the top three trumpets. Pos I-II-III with cup mutes play the same chords but written an octave lower register. Pos IV-V-VI are *col* the top three trombones. Harp I in Bar 8 sounds *sempre pp* descending 8th note figures Line 3 D-Line 2 Ab-Eb-D (crossbeam connected) up to D-Ab-Eb-D 8ths figure once again (repeated in Bar 9) to (Bar 10 in 2/4 time) the same figure played once of course in 2/4 time. Harp II plays descending 8th note figures Line 1 Bb-Gb-D-small octave Bb (crossbeam connected) up to Bb-Gb-D-Bb 8ths once again (repeated next bar) to (Bar 10 in 2/4 time) another such figure. In Bar 11 in C time, harp I now plays descending 8ths Line 1 D-small octave Ab-Eb-D (crossbeam connected) to another such figure to (Bar 12) another such figure (followed by a half rest). Harp II plays (as just immediately before) Line 1 Bb-Gb-D-small octave Bb 8ths figure sounded twice to (Bar 12) another such figure (followed by a half rest). Tubas I-II show up in Bar 11 to play *sempre pp* Great octave and small octave Bb half note legato down to Cb half notes up to (Bar 12) Eb half notes (followed by a half rest). After a half rest in Bar 12, bass clarinets sound *sff* (:41 point) small octave E [written F#] half note tied to dotted half note next bar decrescendo (followed by a quarter rest). After a half rest in Bar 12, two bassoons and the contra-bassoon play *sff* > Great octave E half note tied to dotted half note next bar (followed by a quarter rest).

Now we come to a new section where we find staccato-like 8th notes played first by the Pos & then horns as the hurt marine (played by Joey Bishop) struggles to traverse the mountain ledge. After an 8th rest in Bar 13, Pos I-II-III sound forte Great octave A/small octave C/G# rinforzando 8ths (followed by an 8th rest) to another such A/C/G# rinforzando 8ths (followed by a half rest) to (Bar 14), after a quarter rest, A/C/G# rinforzando 8ths again (followed by an 8th rest) to A/C/G# 8ths again (followed by an 8th and quarter rest). After an 8th rest in Bar 13, timp I sounds *secco ff* small octave C rinforzando 8th (followed by an 8th rest) to C rinforzando 8th once again (followed by a half rest) (repeated in Bars 15, 17, 19). Timp II plays this on Great octave A 8ths. After a quarter rest in Bar 14, the small and large bass drums sound an 8th note (followed by an 8th rest) to another 8th note (followed by an 8th and quarter rest), repeated in Bars 16, 18, 20, 22, 24, 26). After a half and quarter rest in Bar 13, tubas play *p* < *f* > Contra-octave and Great octave F quarter notes legato to (Bar 14) E dotted half notes (followed by a quarter rest). After a half and quarter rest in Bar 14, bass clarinets play < *ff* > small octave F quarter note legato to (Bar 15) F# dotted half note (followed by a quarter rest). Fags and C. Fag here play Great octave F quarter note to F# dotted half note. After an 8th rest in Bar 15, Pos IV-V-VI sound forte Great octave A/small octave C/G# rinforzando 8ths (followed by an 8th rest) to A/C/G# 8ths again (followed by an 8th and quarter rest) to (Bar 16), after a quarter rest, A/C/G# 8ths (followed by an 8th rest) to A/C/G# 8ths (followed by an 8th and quarter rest). Etc.

Open horns take over the 8th note accentuations starting in Bar 20 (1:15). After a quarter rest, horns I thru IV sound forte small octave Eb [written Bb] stopped (+) 8th note (followed by an 8th rest) to Db [written Ab] stopped 8th (followed by an 8th and quarter rest) to (Bar 21), after an 8th rest, Eb stopped 8th (followed by an 8th rest) to Db stopped 8th (followed by a half rest). Repeat these two bars for the horns thru Bar 25. In the same rest pattern, altri horns V thru VIII play small octave Db to Eb stopped 8ths. Tubas play *ff* > Great octave D whole note, then E and now also Contra-octave E in Bar 22, unison Great octave E in Bar 24, and so forth. Bass clarinets in Bar 21 play small octave Eb whole note, then F in Bar 23, and Eb in Bar 25. Fags and C. Fag play these in the Great octave register.

A new section starts in Bar 27 (start of page 3 of this cue) in ¾ time. Bass clarinets sound *sff* Line 1 Bb rinforzando 16th down to F 16th down to small octave B 8th figure tied to B quarter note (followed by a quarter rest), repeated next two bars. Fags play small octave Bb rinforzando 16th down to F 16th down to Great octave B 8th tied to quarter note (repeated next two bars). After an 8th rest, the C. Fag plays *sff* Great octave B 8th tied to quarter note (followed by a quarter rest), repeated next two bars. After an 8th rest, all horns are stopped on small octave F# 8th tied to quarter note (repeated next two bars). After a half rest, all Pos sound *sf* Great octave F/small octave C/F rinforzando 8ths (followed by an 8th rest) and repeated next two bars. IN Bar 30 (1:50), bass clarinets play Line 1 F rinforzando 16th down to C 16th down to small octave F# 8th tied to quarter note (followed by a quarter rest), repeated next two bars. Fags play the same an octave lower register. After an 8th rest, the C. Fag plays Great octave F# 8th tied to quarter note (repeated next two bars). Pos play the same as the C. Fag. After a half rest, tubas return to

sound forte Contra-octave G/Great octave C/G/small octave C rinforzando 8ths (followed by an 8th rest) and repeated next two bars. Etc.

The end section starts in Bar 40 (about 2:17) in C time. Trumpets in cup mutes and altri trumpets in hard mutes play *pp (sempre)* Line 1 Ab/Line 2 Cb/Eb half notes legato to G/Bb/D half notes to (Bar 41, start of page 4 of this cue) Ab/Cb/Eb half notes down to E/G/B half notes. After a quarter rest, clarinets are soli for the woodwinds section playing *pp (sempre)* small octave E half note to F quarter note tied to quarter note next bar back to E half note (followed by a quarter rest). In Bar 42, all Pos play small octave Ab/Line 1 Cb/Eb half notes to G/Bb/D half notes legato to (Bar 43) A/C/E half notes down to F/Ab/C half notes. After a quarter rest in Bar 42, bass clarinets play small octave F half note *pp* to E quarter note tied to quarter note next bar to F half note (followed by a quarter rest). In end Bar 44, *sords* horns I thru IV sound *f* > small octave Ab/middle Cb/Eb (horns I-II on Eb) whole notes held fermata. After a quarter rest, the bass clarinets sound *f* > small octave E dotted half note held fermata. Notice the ambiguity of tonality here (Eb note of the horns but E note of the bass clarinets).

End of cue. [Thursday, October 14, 2010 at 1:48 pm. Watching Dylan Ratigan Show in the background about the foreclosure mess perpetuated by the banks and other parties, false paperwork, rubber-stamping documents without checking, etc.]

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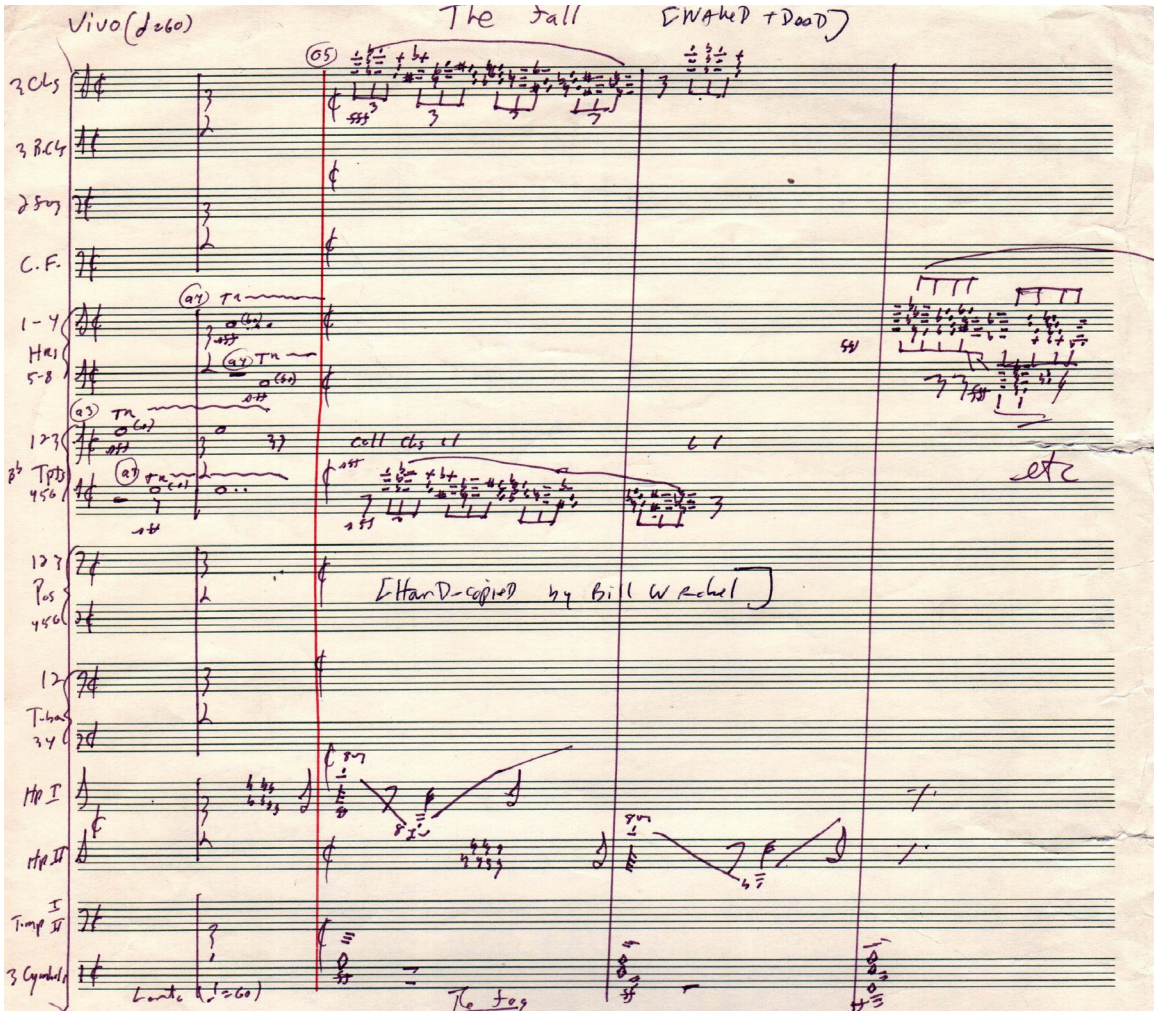
"The Fall" [Reel 13/4] Cue # 38031. *Vivo* in Cut time, 16 bars, :46. Half note= 60. Note: I could visualize this cue placed in *Journey To The Center of The Earth* somewhere. Incidentally, I just finished a week ago my paper on JTTCOTE for Equinox ("The Deleted Music and Scenes from *Journey To The Center of the* Earth") due in the Popular Music Journal by Spring 2011.

In Bar 1, trumpets I-II-III are trill *sff* on Line 2 D [written E] whole note (trill to Eb) to (Bar 2 in 3/2 time) a continuation of the trill on a whole note (followed by two quarter rests). After a half rest in Bar 1, trumpets IV-V-VI are trill on Line 2 D half note to (Bar 2 in 3/2 time) double-dotted D whole note. [Note: Once again we find this odd notation that Herrmann was fond of doing in this period. A dotted whole note is the correct way to notate the full bar value note for 3/2 time. Technically, a dot after the first dot says you halve the value of that first dot (half note value for the first dot). So whole note + dot + dot would be whole note + half note + quarter note. This would plainly exceed the 3/2 meter duration. I still haven't figured out where Herrmann got this odd (probably old) notation convention somewhere.]

Anyway, in Bar 2, horns I thru IV sound *sff* the Line 1 D [written A] double-dotted whole note trill (to Eb]. After a half rest, altri horns are trill on Line 1 D whole note. Bar 3 in Cut time again is the start of the music's wild & rapid descent of 8th note figures as the poor Joey Bishop character takes a nasty fall after he jumps at Croft who taunted him, "Come across, you lousy Jew!" Three clarinets and trumpets I-II-III play descending "3" triplet value 8th note figures (four three-note figures per bar in Cut or 2/2 time). Clarinets sound these *fff* (*sff* for the trumpets). They play Line 2 D/F/A [written



E/G/B] to Db/Fb/Ab to C/Eb/G triplet value 8th note triads (crossbeam connected) to the next figure of Line 1 B/Line 2 D/Gb [probably should've been notated B/D/F# to be chord consistent] 8ths to Bb/Db/F 8ths to A/C/E 8ths (crossbeam connected chords) to the third figure of Ab/Cb/Eb to G/Bb/D to F#/A/Db [probably best notated as F#/A/C#] 8ths (crossbeam connected) to the fourth figure of F/Ab/C to E/G/B to Eb/Gb/Bb 8ths note chords (crossbeam connected). After a quarter rest in Bar 3, trumpets IV-V-VI start to join in with Line 2 D/F/A to Db/Fb/Ab 8ths to C/Eb/G 8ths (crossbeam connected) to the next figure of B/D/Gb to Bb/Db/F to A/C/E 8ths (crossbeam connected) to the next figure of Ab/Cb/Eb to G/Bb/D to F#/A/Db 8ths (crossbeam connected with the "3" above it) to (Bar 4) F/Ab/C to E/G/B to Eb/Gb/Bb 8ths (crossbeam connected) followed by a quarter rest. Then they play Line 2 D/F/A to Db/Fb/Ab to C/Eb/G 8ths (crossbeam connected) to Line 1 B/D/Gb to Bb/Db/F to A/C/E 8ths (crossbeam connected) to (Bar 2) two more descending figures followed by a quarter rest and then another figure to four figures in Bar 6. After a quarter rest in Bar 4, trumpets I-II-III play the same first three figures given in Bar 3 to (Bar 4) the same 4th figure (followed by a quarter rest) then two figures, and so forth. Herrmann did this quarter note rest break between the trumpet choirs in order to give them a breath break between the four figure phrases! In Bar 5, horns I thru IV join in with the dynamic build but the horns do not play "3" triplet value

8th note figures but normal value 8th note figures, four notes per crossbeam connected figure, two figures be bar in Cut time. So horns sound *fff* small octave Bb/Line 1 D/F/A (Bb maj 7th) 8ths [written Line 1 F/A/Line 2 C/E] to A/Db/Fb/A to Ab/middle C/Eb/G to G/B/D/G 8ths (crossbeam connected) and so forth. This section of the cue is far too notey to delineate each and every figure! At least you get the idea of how Herrmann constructed the music effect here.

Meanwhile, back in Bar 3, harp I (key signature of seven flats) is gliss *ff* from Line 3 Bb 32nd note gliss line down to lowest Bb 32nd note [notated Contra-octave Bb with the *8 L* underneath] gliss line up to (Bar 4) a repeat of Bar 3, and repeated thru Bar 8. In Bar 4, harp II joins in on the same glisses but the key signature is all naturals (in effect like all the white notes of the piano). The small susp cymbal is trem *ff* on a diamond-shaped whole note repeated thru Bar 8, while the medium susp cymbal joins in Bar 4, and the large one in Bar 5 thru Bar 8. After a half and quarter rest in Bar 5, the bass clarinets join in with the "3" triplet value 8th note figures *col* trumpets IV-V-VI. So they start at the end of Bar 5 on Line 1 D/F/A to Db/Fb/Ab to C/Eb/G triplet value 8ths. Pos join in on the fun or dynamic build in Bar 7 with "3" bracketed triplet value quarter note figures (not the faster 8th note figures). So Pos I-II-III play *ff* small octave rinforzando D/F/A to (not rinforzando) Db/Fb/Ab to C/Eb/G triplet value quarter notes (bracketed underneath) to the next figure of Great octave B/small octave D/Gb rinforzando 8ths to (not rinforzando) Bb/Db/F to A/middle C/E quarter notes to (Bar 8) two more such figures. After a triplet value half rest, altri Pos play D/F/A quarter notes to the next (full) figure of Db/Fb/Ab to C/Eb/G to Great octave of B/D/Gb quarter notes. Etc.

Now (:20) we come to Bar 10 (*Lento*) now in C time. It is in this section where Sergeant Croft tells his men to "keep moving." Bass clarinets sound *sff* > *p* small octave F [written G] whole note (silent next bar). Fags and C. Fag play Great octave C# whole note. Tubas I-II play *sff* > *p* Great octave F/A whole notes, while tubas III-IV play Contra-octave F/Great octave C# dissonant augmented 5th interval whole notes. Timps beats *sff* Great octave F/A rinforzando 8ths (followed by an 8th rest) to F/A dotted half note trill rolls > *p*. Trombones are soli in Bar 11 in 3/4 time sounding *p* < > Great octave F#/A#/C# (F# maj triad) dotted half notes and also small octave F/A/middle C# (F# aug) dotted half notes. Note the ambiguity of tonalities here with the simultaneous mix of F/F# and A/A# tones. WE had the same F/F# mixtures in Bar 10 as well.

In Bar 12 (start of page 3 of this oblong sheet cue), clarinets sound *pp* small octave A/Line 1 A/Line 2 A [written B] half notes legato up to Bb half notes in those three registers to (Bar 13) a repeat of Bar 12 to (Bar 14 in 3/4 time) A half notes (followed by a quarter rest). They are silent in the next two end bars. After a quarter rest in Bar 12, bass clarinets play *pp* small octave Eb/Line 1 Eb/Line 2 Eb [written F] half notes to D quarter notes tied to quarter notes next bar to Eb half notes to D quarter notes tied to (Bar 14) quarter notes to Eb half notes. Clarinets and bass clarinets were soli in these three bars (the brass were silent and still breathing heavily after their musical exercise!). Top trumpets with cup mutes are soli in Bar 15 (back in C time). They sound *pp* > Line 1 G/Bb/D to Ab/Cb/Eb quarter notes legato to G/Bb/D half notes (silent next

bar). In end Bar 16, Pos I-II-III with cup mutes are soli sounding *pp* > small octave Ab/Line 1 Cb/Eb quarter notes legato slur to G/Bb/Line 1 D dotted half notes held fermata. There are no tonal ambiguities in these end bars since we find simple minor triads, all in root position.

End of cue. [4:29 pm Thursday]

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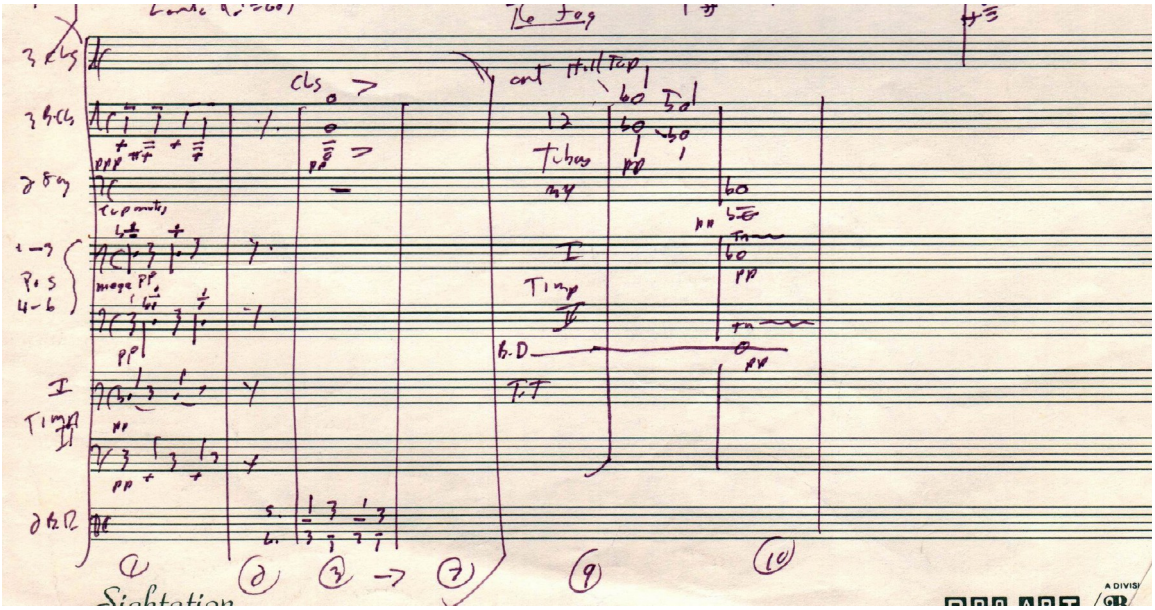
"The Fog" [Reel 13/5] Cue # 38031. Curiously this is the same cue number as the previous cue. *Lento* in C time, 10 bars, :40. Quarter note = 60. Instrumentation: 3 clarinets, 3 bass clarinets, 2 Fags, C. Fag, 6 Pos, timp I, timp II, 2 bass drums.



Bass clarinets softly sound *ppp* tenuto quarter notes small octave Bb down to E up to Bb down to E [written middle C-small octave F#-C-F#] and repeated next bar and in Bars 4-5. Pos I-II-III with cup mutes sound *pp* small octave D/Bb/Line 1 D tenuto quarter notes (followed by a quarter rest) to same D/Bb/D tenuto quarter notes (followed by a quarter rest) and repeated next bar. After a quarter rest in Bar 1, Pos IV-V-VI with mega mutes play *pp* the same D/Bb/D tenuto quarter notes (followed by a quarter rest) to same D/Bb/D tenuto quarter notes (repeated next bar). Timps sound the same alternation. So timp I beats *pp* Great octave Bb quarter note (followed by a quarter rest) to same BB quarter note (followed by a quarter rest) and repeated next bar and also in Bars 4-5. After a quarter rest, timp II beats Great octave E quarter note (followed by a quarter rest) to E quarter note (repeated next bar and Bars 4-5). These specific notes were not placed there willy-nilly by Herrmann. He purposefully wanted that dissonant tritone interval between E/Bb (d5 version of the tritone). Cautiously trekking thru that fog is not a relaxing thing to do for those remaining marines who think there might be Japanese soldiers waiting to get them!

In Bar 3 (:08), clarinets show up to play *pp* >small octave F/Line 1 F/Line 2 F [written G] whole notes. They return in Bar 6 to play E [written F#] whole notes in those

three registers. The small bass drum in Bar 3 sounds *pp* a quarter note (placed on the second space from the top of the staff) followed by a quarter rest and then another quarter note (followed by a quarter rest). After a quarter rest, the large bass drum sounds a quarter note (followed by a quarter rest) to another quarter note. This is rather repeated in Bar 6 except that the bass drums reverse the roles in terms of rest placements. The same applies to the trombones in Bar 4 reversing the placements from Bar 1 (and also changing the notes by a semitone). So this time around in Bar 4, Pos IV-V-VI play small octave Db/Bb/Line 1 Db tenuto quarter notes (followed by a quarter rest) to same Db/Bb/Db tenuto quarter notes (followed by a quarter rest) and repeated next bar. After a quarter rest, Pos I-II-III play the Db/Bb/Db tenuto quarter notes (followed by a quarter rest) to Db/Bb/Db tenuto quarter notes (repeated next bar).

In Bar 7, Pos I-II-III play *pp* < > Line 1 D whole note tied to whole note next bar, while altri trombones play small octave D tied whole notes. Fags play small octave and Line 1 Bb to A half notes legato to (Bar 8) G# down to E half notes, while the C. Fag plays this series of half notes in the Great octave register (as Fag II). Clarinets and bass clarinets are soli in the end two bars. Clarinets I-II play *pp* < > Line 1 D [written E] whole note tied to whole note held fermata next bar, while clarinet III plays small octave D tied whole notes. Bass clarinet I plays Line 1 D whole note tied to whole note held fermata next bar. Bass clarinets II-III play small octave Bb to A half notes to (end Bar 10) G# down to E half notes (E held fermata).

End of cue. [5:24 Thursday]

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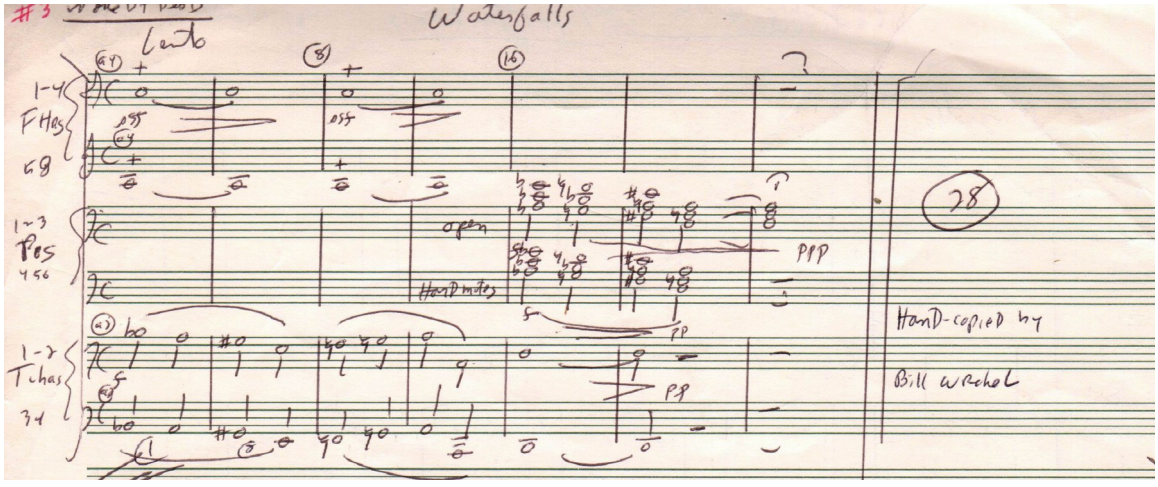
"Waterfalls" Lento in C. 7 bars, :28. Instrumentation: 8 horns, 6 Pos, 4 tubas. Here Sarge Croft yells, "All right. Let's go.



Horns I thru IV sound *sff* > stopped (+) Line 1 D [written A] whole note tied to whole note next bar (repeated in Bars 3-4), while altri horns are stopped on small octave D tied whole notes. Tubas I-II sound forte small octave Bb to A half notes legato to (Bar 2) G# to E half notes, and then in Bar 3 F to G half notes to (Bar 4) A half note down to

Great octave A half note to (Bar 5) small octave D whole note tied to half note next bar > *pp* (followed by a half rest). Tubas III-IV play the same but an octave lower register. In Bar 5, *open* Pos I-II-III play forte decrescendo small octave Ab/middle Cb/Eb half notes to G/Bb/D half notes to (Bar 6) F#/A/C# half notes to D/F/A half notes tied to (end Bar 7) whole notes *ppp* and held fermata. Altri Pos with hard mutes play the same in Bars 5-6 except that the end half notes in Bar 6 are note tied to next bar (instead we find there a whole rest held fermata).

End of cue. [5:46 pm Thursday]

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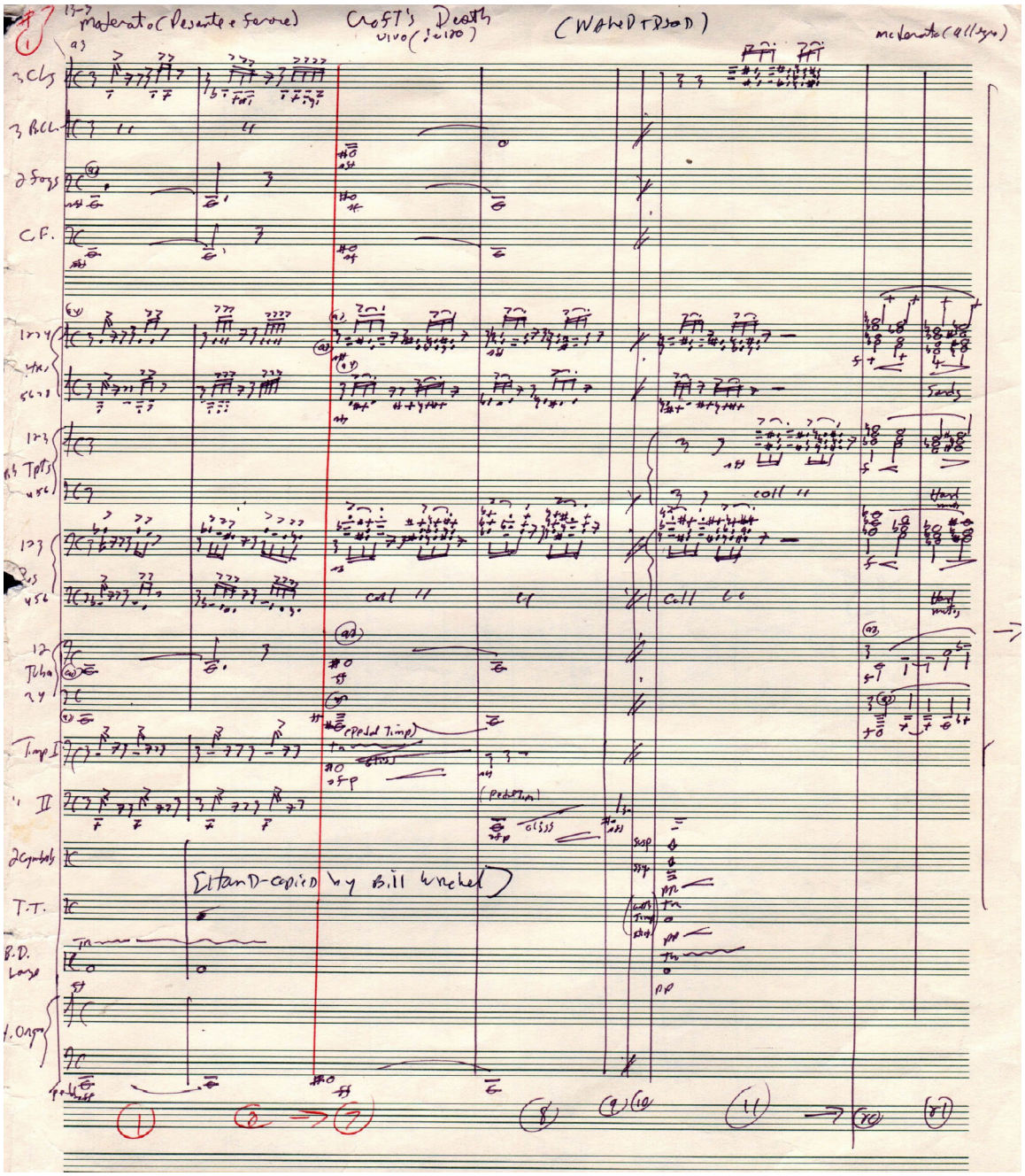
"Croft's Death" [R13/3] Cue # 38032. *Moderato (pesante e feroce)* in C time, 39 bars, 1:35. This busy cue is a bit too much for me to get into (to delineate completely) so I'll just give you an idea based on the first several bars at least.



The large bass drum is trill rolled *ff* on whole notes thru Bar 6. The Hammond organ (*pedal*) is drone sustained/tied on Great octave C whole notes *sff* thru Bar 6. All tubas play *sff* Great octave C whole note tied to dotted half note in Bar 2 (followed by a quarter rest), repeated next two bars, and then, in Bar 5, C whole note tied to whole note next bar. Fags and C. Fag play as the tubas except that the end two bars repeat Bars 1-2 also (dotted half note, not whole note in Bar 6). Okay, that's the easy part! The rest of the orchestra play a series of constant rinforzando-marked 16th notes. After a quarter rest in Bar 1, Pos I-II-III sound *sff* small octave Ab rinforzando-marked (>) 16th note (followed by a 16th and quarter rest) to Ab-G rinforzando 16ths (followed by an 8th rest) to (Bar 2), after a quarter rest, Ab-G-F# 16ths (followed by a 16th and quarter rest) to Ab-G-F#-F

16ths (connected by two crossbeams) to (Bar 3), after a quarter rest, Ab-G-F#-F 16ths (connected by two crossbeams) to F# stand-alone 16th (followed by a 16th and 8th rest) to Ab-G-F#-F 16ths to (Bar 4) F#-G 16ths (followed by an 8th rest) to Ab-G-F#-F 16ths to F# 16th (followed by a 16th and 8th rest) to Ab-G-F#-F 16ths to (Bar 5), after a quarter rest, Ab-G-F# 16ths (followed by a 16th and quarter rest) to Ab-G 16ths (followed by an 8th rest) to (Bar 6), after a quarter rest, Ab 16ths (followed by a 16th and 8th and quarter rest) to Ab 16th note (followed by a 16th and 8th rest). Altri Pos play the same but an octave lower register. Clarinets and bass clarinets play the same as the first three Pos (same register). Horns I thru IV play essentially the same structure (placement of notes with rests) but all notes are on middle C [written G] whereas altri horns play this pattern on small octave C notes. After a quarter rest in Bar 1, timps sound *sff* Great octave and small octave C rinforzando 8ths (followed by a 16th and quarter rest) to C 16ths again (followed by a 16th and an 8th and quarter rest. After a quarter rest in Bar 2, the timps beat C 16ths (followed by a 16th * 8th and quarter rest) to C 16ths (followed by a 16th and 8th rest) repeated next four bars.

There is a very temporary pause in this frenetic motion in Bar 7. Here trumpets show up with the top three trumpets playing *sff* Line 2 C/E/G whole notes held fermata, while trumpets IV-V-VI play G#/B/D# whole notes. After a quarter rest, horns I thru IV sound *sff* in stopped effect Line 1 C/E/G dotted half notes held fermata, while altri Pos here play small octave G#/B/D# dotted half notes. After a half rest, Pos I-II-III play *sff* small octave C/E/G half notes held fermata, while altri Pos play Great octave G#/B/small octave D# half notes. After a half rest, the Tam Tam sounds forte a half note held fermata. After a half rest, the bass drum sounds a forceful *sff* 16th note (followed by rests). After a half rest, timps sound the Great octave and small octave C 16ths (followed by rests). Both cymbals sound. Woodwinds are silent here.

Then the music picks up speed *Vivo* in Bar 8 (quarter note = 120). Bass clarinets sound *sff* small octave F# [written G#] whole note up to (Bar 9) middle C whole note (these two bars repeated thru Bar 17). Fags and C. Fag play Great octave F# whole note down to C whole note next bar (a tritone interval, by the way), repeated thru Bar 17. Tubas I-II play Great octave F# whole note *ff* down to C whole note, while tubas III-IV play Contra-octave F# whole note up to Great octave C# whole note (repeated thru Bar 17). Timp I is trill rolled *sfp* < on Great octave F# whole note gliss line upward to (Bar 9) small octave C quarter note (followed by rests). In Bar 9, timp II plays Great octave C whole note trill roll gliss up to (Bar 10) F# quarter note. Keep repeating next several bars. The H.O. sounds the Great octave F# whole note down to (Bar 9) C whole note (repeat thru Bar 17). After a quarter rest, all Pos play small octave G/Bb/D rinforzando 16ths to F#/A/C# 16th to G/Bb/D 16th (connected by two crossbeams) followed by a 16th and quarter rest to another such three note/three chord figure (followed by a 16th rest), and so forth. Horns also play in like fashion. Clarinets join in by the end of Bar 12. The susp cymbals are rolled starting Bar 12. This rapid activity ends with a half note general pause held fermata in the end of Bar 19. We then hear a series of half note chord progressions thru Bar 26. In Bar 20, *Moderato (Allegro)*, Pos I-II-III play *f* < small octave Ab/middle Cb/Eb half notes legato to G/Bb/D half notes to (Bar 21) Eb/Gb/Bb half notes to F#/A/middle C# half notes. Trumpets I-II-III play these chords as well but an octave

higher register. Horns I thru IV play in stopped effect Line 1 Cb/Eb/Ab/Cb to Bb/Line 1 D/Gb/Bb to (Bar 21) small octave Gb/Bb/Line 1 Eb/Gb to A/C#/F#/A half notes. After a quarter rest, tubas I-II play forte Great octave E half note up to A quarter note tied to quarter note next bar up to small octave C half note up to Eb quarter note. After a quarter rest in Bar 22, they then play Great octave F half note up to small octave C quarter note tied to quarter note next bar up to Eb half note up to Gb quarter note. Altri tubas play this an octave lower register. In Bar 22, *sords* horns play (top horns are now silent) Line 1 C/E/A/C half notes to small octave B/Line 1 D#/G#/B half notes to (Bar 23) small octave G/B/Line 1 E/G to Bb/Line 1 D/G/Bb half notes. Pos IV-V-VI with hard mutes play (top Pos are now silent) in Bar 22 small octave A/middle C/E half notes legato to G#/B/D# half notes to (Bar 23) E/G/B half notes up to G/Bb/D half notes. Trumpets IV-V-VI in hard mutes play the same but an octave higher register.

In Bar 24 (*Rall*) woodwinds take over for three bars. Clarinets play *ff* small octave Ab/middle CB/Eb half notes to G/Bb/D half notes legato to (Bar 25) Eb/Gb/Bb half notes to F#/A/middle C# half notes down to (Bar 26) D/F/A whole notes held fermata. Bass clarinets play precisely as the clarinets. After a quarter rest, both bassoons and the C. Fag play Great octave F dotted half note tied to whole note next bar (silent in Bar 26).

We come to a new section in Bar 27 in 3/4 time (*a Tempo*). All open (top staff) and *sords* (bottom staff) horns play *sf* > (stopped effect for the top horns) small octave Ab/middle CB/Eb dotted half notes tied to half notes and 8th notes next bar (followed by an 8th rest). In Bars 29-30 they play this pattern on small octave G/Bb/Line 1 D tied notes. After a quarter rest in Bar 27, Pos I-II-III with cup mutes sound *sf* Great octave A/small octave C/E rinforzando 8ths (followed by an 8th rest) to same A/C/E rinforzando 8ths (followed by an 8th rest), repeated in Bar 28. After a quarter rest in Bar 29, they then play this pattern on Ab/Cb/Eb rinforzando 8ths (repeated next bar). Pos IV-V-VI are *col* the other trombones. After an 8th rest in Bar 28, tubas I-II play *sf* Great octave F rinforzando 8th (followed by two quarter rests). Tubas II play this an octave lower register. In Bar 30, after an 8th rest, the tubas play on E 8th notes (followed by two quarter rests). After an 8th rest in Bar 28, bass clarinets sound *ff* on small octave F rinforzando 8th (followed by two quarter rests) and then on E 8th in Bar 30. Fags and C. Fag play this on Great octave F 8th and then E in Bar 30.

In Bar 31 (1:03), clarinets play *ff* small octave G/Bb/Line 1 D quarter notes to F#/A/C# quarter notes to D/F/A quarter notes to (Bar 32) F/Ab/C quarter notes to E/G/B half notes held fermata. Bass clarinets play precisely the same. Fags and C. Fag play *ff* Great octave E dotted half note tied to quarter note next bar (followed by a quarter rest and another quarter rest mark held fermata).

In Bar 33 (1:09), Pos I-II-III return to play *pp* small octave G/Bb/Line 1 D dotted half notes tied to half notes and 8th notes next bar (followed by an 8th rest). IN Bar 35, they then play this on Ab/Cb/Eb tied notes. Altri Pos play in Bar 33 Great octave Ab/small octave Cb/Eb 8ths (followed by an 8th rest) to same Ab minor 8ths (followed by an 8th and quarter rest) and repeated next bar. In Bar 35, they then play A/C/E 8ths in that same pattern (repeated next bar). After a half and 8th rest in Bar 33, tuba I is *solo* playing

pp Great octave E natural 8th note (Herrmann placed the natural accidental to make sure copyists/players realized it is supposed to be natural, unlike the Eb 8ths played by the trombones). After a half and 8th rest in Bar 35, the tuba returns to play Great octave F 8th note. In Bar 37 (1:16) in C time, the percussion and H.O. are soli. Timps are trill rolled *pp* on Great octave C/F# whole notes held fermata. The cymbals are rolled/trem on diamond-shaped whole notes. The Tam Tam is trem *ppp* on a whole note, and the bass drum is trill rolled *ppp* on a whole note (also located on the bottom space of the staff). The H.O. plays *pp* Great octave C/F# whole notes held fermata. In Bar 38 (1:23), all trombones play legato quarter note chords small octave Ab/Line 1 Cb/Eb to G/Bb/D to Eb/Gb/Bb to F#/A/C# to (end Bar 39) D/F/A whole notes held fermata. The bass clarinets in Bar 38 play small octave F whole note *f* >.

End of cue. [10:22 pm Thursday]

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"Attack" *Molto maestoso e pesante* in C time, 12 bars. Dynamic, wake-up fanfare of the Prelude. All 8 horns play *ff* Line 1 D down to small octave A quarter notes up to Line 1 D dotted half note rinforzando-marked down to A 8th up to (Bar 2) D down to A up to D up to A 8th notes (crossbeam connected) down to E dotted quarter note rinforzando-marked down to small octave A 8th. Then they play the *Naked & the Dead* fanfare starting in Bar 3 (see Bar 7 of the "Prelude"). Trumpets play as the horns in Bars 1-2 but an octave higher register. Pos play this an octave lower still but at the end of Bar 2 we find the 8th note rest (not A 8th note itself).

Skipping to Bar 9, *sords* horns V thru VIII play forte Line 1 D quarter note tied to "3" triplet value 8th note to two more D triplet value 8ths (these three triplet 8ths are crossbeam connected) to D-D normal value 8ths (crossbeam connected) to (Bar 10) D dotted 8th to D 16th to D half note decrescendo hairpin. After a quarter rest in Bar 9, Pos IV-V-VI with hard mutes play *p* < small octave C/Eb/Ab whole notes legato to (Bar 10) Great octave A/small octave D/F# dotted half notes. In Bar 11, after a quarter rest, Pos I-II-III with cup mutes play *pp* < > Great octave Ab/small octave Db/F half notes to (Bar 11) G/small octave C/E half notes (followed by a quarter rest held fermata). In Bar 11, horn II plays *p* Line 1 C [written G] half note to D quarter note to (end Bar 12) D quarter note (followed by two quarter rests). Horn I plays the same in Bar 11 to (Bar 12) D dotted half note decrescendo and held fermata.

End of cue. [11:08 pm Thursday. End session for the day—and night

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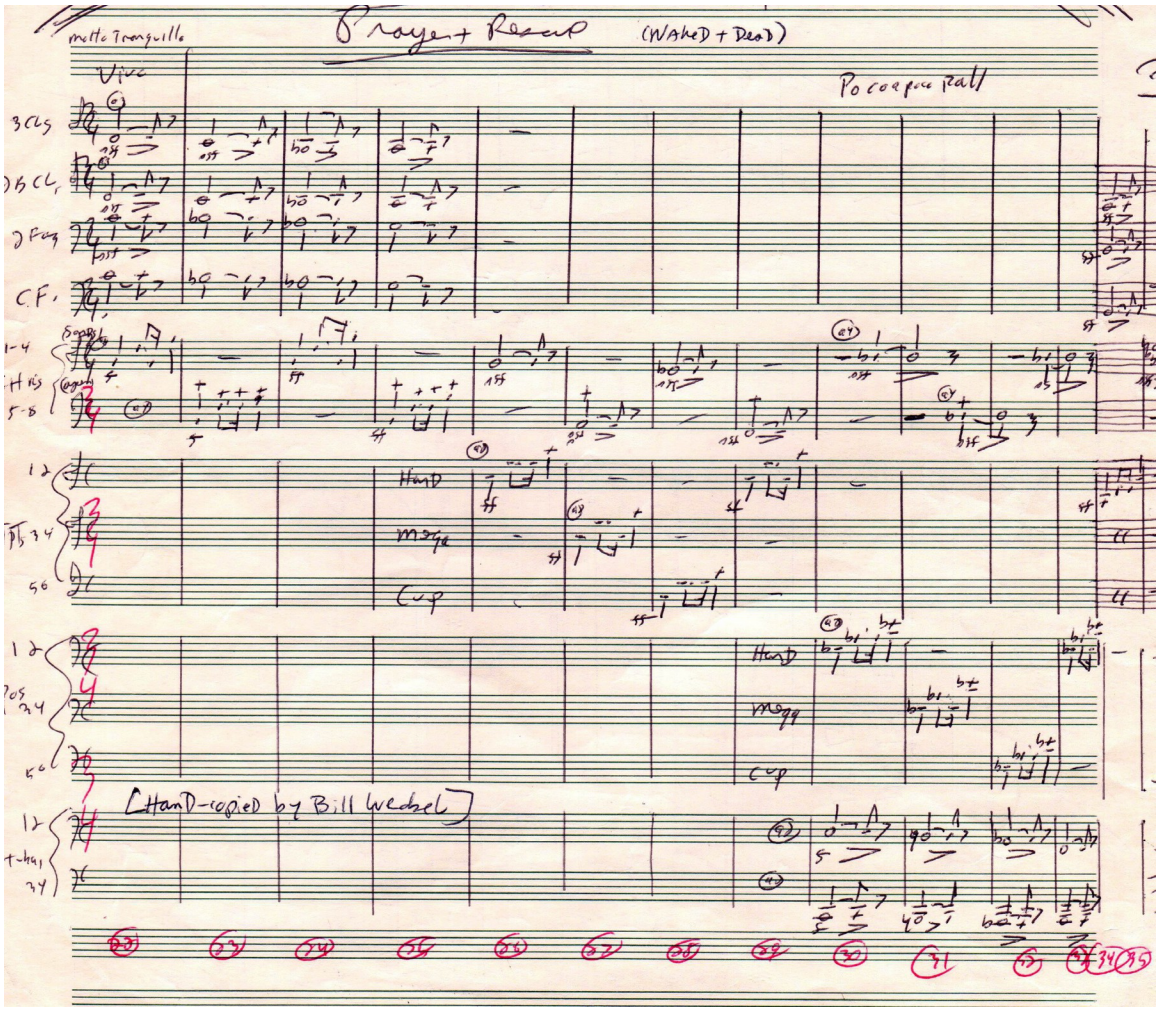
"Prayer and Rescue" *Lento* in ¾ time, 35 bars, 2:05. Excellent cue. It harkens back to "The Barge" cue in terms of the colorful interchanges of orchestral choir colors starting in Bar 22 of the present cue. I may be missing some of the earlier bars but I'll fully delineate what I have.

Solo horn plays *p espr* <small octave G [written Line 1 D] quarter note up to middle C [written G] quarter note up to G [written Line 2 D] quarter note to (Bar 2) Ab



[written Line 2 Eb] quarter note tied to "3" triplet value quarter note down to Eb to F triplet value quarter notes to (Bar 3) G half note down to middle C quarter note. Clarinets and bass clarinets in Bar 2 play *pp* < small octave Ab/Cb/Eb dotted half notes legato to (Bar 3) G/C/Eb half notes (followed by a quarter rest).

Skipping to Bar 12, the bassoons play *p* < > Line 1 F/A 8ths to F/A tenuto quarter notes to F/A 8ths to F#/Ab 8ths to F#/Ab tenuto quarter notes to F#/Ab 8ths. Clarinets I-II play small octave Bb/Line 1 Db half notes to B/D half notes. The roles are reversed in Bar 13 where the Fags now play small octave Bb/Db half notes to B/D half notes. Clarinets play Line 1 F/A [written G/A] 8ths to tenuto quarter notes to 8th notes to F#/Ab 8ths to tenuto quarter notes to 8th notes. In Bar 14, clarinets now play Line 1 Db/Eb half notes to C/D half notes. Fags play Line 1 G/A 8ths to tenuto quarter notes to 8ths to F#/Ab 8ths to tenuto quarter notes to 8ths. In Bar 15, bassoons then play Line 1 Db/Eb half notes to C/D half notes. Clarinets play Line 1 G/A 8ths to tenuto quarter notes to 8th notes to F#/Gb 8ths to quarter notes to 8ths.

In Bar 16 (*molto tranquillo*), trombones are soli. Pos I plays Line 1 Ab whole note while Pos II-III play Db/F half notes to Cb/Fb half notes. Pos IV-V play *pp* < > small

octave Db/F half notes to Fb/Ab half notes while Pos VI at the bottom plays Great octave Ab whole note. The tonalities are Db maj (Db/F/Ab) and the unusual Fb maj (Fb/Ab/Cb). In Bar 17, Pos I plays Line 1 Ab whole note once again while Pos II-III play Cb/Eb half notes to small octave Ab/D half notes. Pos IV-V-VI play Great octave Ab/small octave Eb/Ab half notes to Great octave Bb/small octave D/F half notes. In Bar 18, Pos I plays Line 1 G whole note while Pos II-III play small octave B/Line 1 D half notes to Bb/Eb half notes. Pos IV plays small octave G whole note while Pos V-VI play Great octave G/small octave E half notes to Great octave Bb/small octave Eb half notes.

Skipping to Bar 22 (*Vivo*) in 3/4 time we come to the very interesting last and long section of this cue. What is repeatedly highlighted is a four-note brass motif played by various instrumental choirs in various effects and mutes. First we find *sords* horns I thru IV sounding *f* middle (Line 1) C [written Line 1 G] quarter note up to G [written Line 2 D] dotted 8th back down to C 16th up a leap to Line 2 C quarter note (repeated in Bar 24). *Open* horns V thru VIII play forte in stopped (+) effect Line 1 C quarter note up to G dotted 8th to same D 16th up to Line 2 C quarter note (repeated in Bar 25). Back in Bar 22, 3 clarinets and 2 bass clarinets sound *sff* > Line 1 C [written D] half note tied to 8th note (followed by an 8th rest) to (Bar 23) small octave Bb [written middle C] half note *sff* > tied to 8th note (followed by an 8th rest) to (Bar 24) Ab [written Bb] half note tied to 8th note to (Bar 25) G half note tied to 8th note.

In Bars 26 thru 29, trumpets take over that four-note barge/rescue motif. Trumpets I-II in hard mutes sound *ff* in Bar 26 Line 1 G [written A] quarter note up to Line 2 D [written E] dotted 8th to same D 16th up to G quarter note, Also in Bar 26 horns I thru IV play *sff* middle C half note tied to 8th note (followed by an 8th rest). In Bar 27, trumpets III-IV with mega mutes sound *ff* G quarter note up to Line 2 D dotted 8th down to G 16th up to Line 2 G quarter note. Also in Bar 27 horns V thru VIII are stopped on small octave BB [written Line 1 F] half note tied to 8th note. In Bar 28, trumpets V-VI with cup mutes play G quarter note up to Line 2 D dotted 8th to same D 16th up to G quarter note. Also in Bar 28 horns I thru IV play small octave Ab half note [written Line 1 Eb] tied to 8th note. In Bar 29, trumpets I-II return to play G quarter note up to Line 2 D dotted 8th down to G 16th up to Line 2 G quarter note. Horns V thru VIII here play small octave Bb stopped half note tied to 8th note.

Starting in Bar 30 (*poco a poco rall*), the trombones take over the pattern for four bars. Pos I-II with hard mutes play small octave Eb quarter note up to Ab dotted 8th to same Ab 16th up to Line 1 Eb quarter notes. In Bar 31, Pos III-IV with mega mutes play small octave Eb quarter note up to Ab dotted 8th down to Eb 16th up to Line 1 Eb quarter note. In Bar 32, Pos V-VI with cup mutes play small octave Eb quarter note up to Ab dotted 8th to same Ab 16th up to, Line 1 Eb quarter note. In Bar 33, Pos I-II return to play small octave Eb quarter note up to Ab dotted 8th down to Eb 16th up to Line 1 Eb quarter note. Back in Bar 30, four tubas play *f* > Great octave and small octave C half notes tied to 8th notes (followed by an 8th rest) to (Bar 31) Contra-octave and Great octave B half notes tied to 8th notes to (Bar 32) AB half notes tied to 8th notes to (Bar 33) F half notes tied to 8th notes. After a half rest in Bar 30, horns I thru IV sound *sff* >Line 1 Eb [written Bb] quarter note tied to half note next bar (followed by a quarter rest). After a half rest in

Bar 31, horns V thru VIII play in stopped effect Line 1 Eb quarter note tied to half note next bar. After a half rest in Bar 32, horns I thru IV return to play the same Eb quarter note tied to half note next bar.

In Bar 34, all trumpets play *ff* small octave G [written A] quarter note up to Line 1 D [written E] dotted 8th to same D 16th up to G quarter note. Bass clarinets play *ff* > small octave G half note tied to 8th note (followed by an 8th rest). Fags here play Great octave G half note tied to 8th note. In end Bar 35, horns I-II-III-IV are soli sounding *sff* > *pp* Line 1 Db/Fb/Ab [written Ab/Line 2Cb/Eb with horns I-II on Eb] whole notes held fermata.

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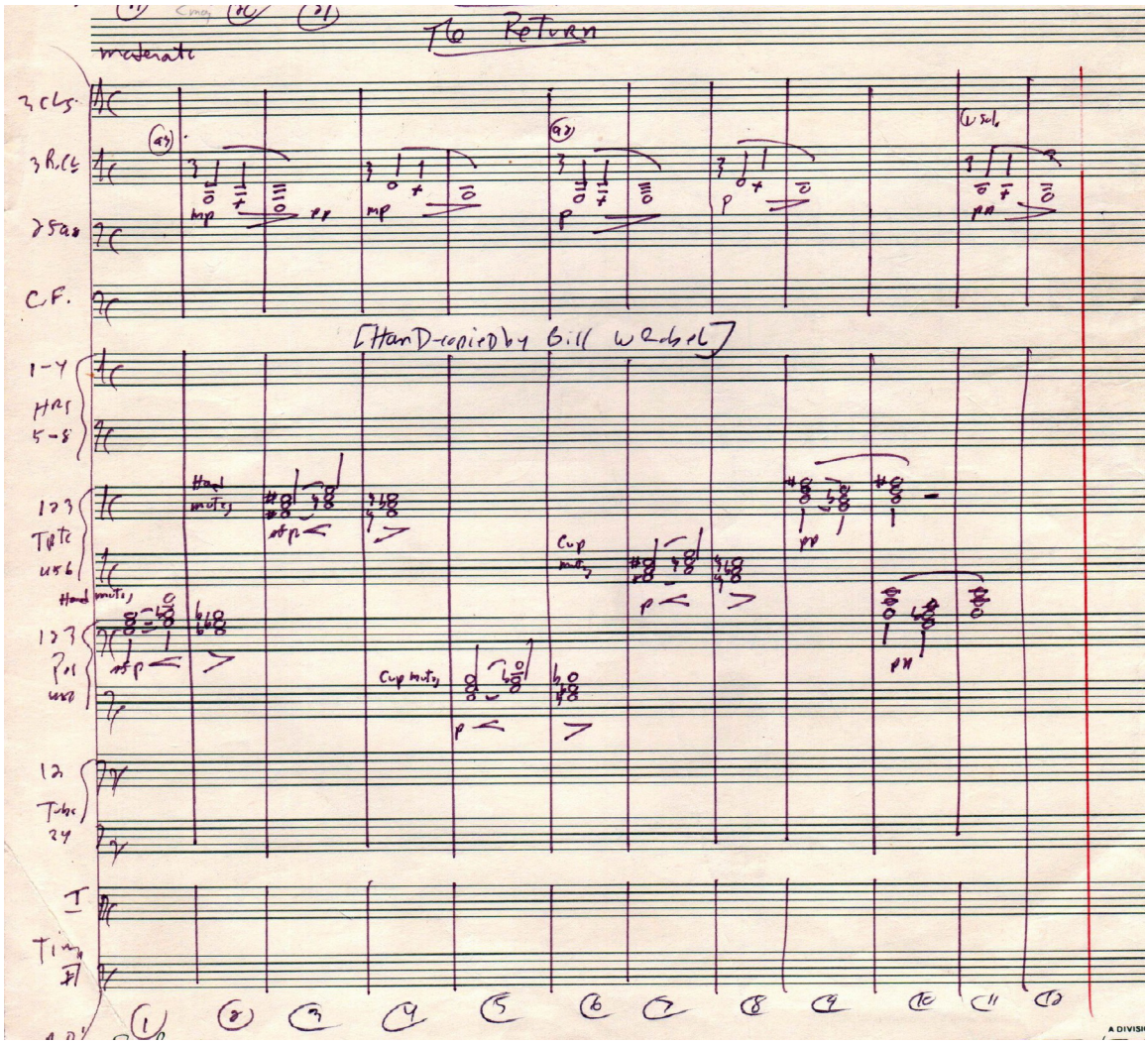
"The Return" [Reel 15/2] Cue # 38033. *Moderato* in C time, one oblong page, 19 bars, :54. For most of the cue we hear three-note patterns of two half note chords to one whole note chord. First Pos I-II-II with hard mutes play *sfp* < > small octave E/G/B (E min) half notes legato up to G/Bb/Line 1 D (G min) half notes down to (Bar 2) Eb/Gb/Bb (Eb min) whole notes. After a quarter rest in Bar 2, three bass clarinets play *mp* > *pp* small octave F half note to Eb quarter note legato to (Bar 3) D whole note. In Bar 3, trumpets I-II-III with hard mutes play *sfp* < > Line 1 E/G/B (E min) half notes up to G/Bb/Line 2 D half notes down to (Bar 4) Eb/Gb/Bb (Eb min) whole notes. After a quarter rest in Bar 4, the bass clarinets play middle C half note to small octave Bb quarter note to (Bar 5) A whole note. In Bar 5, Pos IV-V-VI with cup mutes play E/G/B to G/BB/D half notes to (Bar 6) Eb/Gb/Bb whole notes. After a quarter rest in Bar 6, now two (not three) bass clarinets play *p* > small octave F half note to Eb quarter note to (Bar 7) D whole note. In Bar 7, trumpets IV-V-VI with cup mutes play *p* < > Line 1 E/G/B [written F#/A/Line 2 C#] half notes up to G/Bb/D half notes down to (Bar 8) Eb/Gb/Bb whole notes. After a quarter rest in Bar 8, two bass clarinets play middle C half note to small octave Bb quarter note to (Bar 9) A whole note. In Bar 9, trumpets I-II-III in hard mutes play *pp* Line 1 A/Line 2 C/E (A min) half notes down to F/Ab/C (F min) half notes to (Bar 10) A/C/E half notes (followed by a half rest). Also in Bar 10 Pos I-II-III in hard mutes play A/middle C/E half notes down to F/Ab/C half notes back up to (Bar 11) A/C/E whole notes. After a quarter rest in Bar 11, *solo* clarinet I plays *pp* > small octave A half note to G quarter note to (Bar 12) F# whole note. In Bar 12, trumpets IV-V-VI play *pp* A/C/E to B/D/F# (B min) half notes to (Bar 13) G/Bb/D half notes (followed by a half rest). Also in Bar 13 Pos IV-V-VI play G/Bb/D half notes to A/C/E half notes to (Bar 14) B/D/F# whole notes. After a quarter rest in Bar 15, the bass clarinet plays small octave G half note to Gb quarter note to (Bar 15) F whole note held fermata.

We come to a new section in Bar 16 (*Allegro Pesante*) in 3/4 time. Clarinets sound *sff* small octave Ab/middle Cb/Eb 8ths to "3" triplet value 16th note chords played of course 3X to same Ab/Cb/Eb 8ths (followed by an 8th and quarter rest), repeated next two bars. After a quarter rest, three bass clarinets play *sff* small octave F half note (Repeated next bar) to (Bar 18)< after a quarter rest, same F half note to (end Bar 19) E dotted half note decrescendo hairpin and held fermata. Fags and C. Fag play *sff* Great octave F quarter note legato up to small octave F quarter note rinforzando-marked (followed by an 8th and quarter rest), repeated next two bars. All horns play *sff* small

octave F/Ab/middle Cb/Eb [written middle C/Eb/Gb/Bb] 8th notes (This is the F half-diminished 7th chord) to "3" triplet value 16ths to same 8th notes (followed by an 8th and quarter rest) and repeated next two bars. Trumpets are silent. Pos play this pattern on Ab/Line 1 Cb/Eb notes. After a quarter rest, tubas I-II play Great octave F half note (repeated next two bars). Tubas III-IV play Contra-octave F half note (followed by a quarter rest) and repeated next two bars. Timp I beats *ff* Great octave F quarter note up to small octave F quarter note down to Great octave F quarter note (repeated in Bars 17-18). Timp II plays the four stroke or four note ruff *f* < *sff* Great octave F-F-F grace notes (notated as 32nd notes) to F 8th note (followed by an 8th rest) and repeating this two more time in this bar and repeated next two bars. The bass drums beat three quarter notes (repeated next two bars). As given earlier, the cue ends soli on the small octave E dotted half note played by the bass clarinets.

End of cue. [Friday, October 15, 2010 at 11:55 am]

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"Finale" (Revised) [Reel 15/3] Cue # 38034. 27 bars, 1:11 duration.

In Bar 1 in C time, trumpets I-II-III with cup mutes sound *p* < > Line 1 E/G/B (written F#/A/Line 2 C#] quarter notes legato to G/Bb/D quarter notes to Eb/Gb/Bb half notes. In Bar 2, Pos I-II-III with cup mutes play *p* < > small octave F#/A/middle C# quarter notes up to A/C/E quarter notes down to F/Ab/C half notes.

Then in Bar 3 we come to the *Allegro Mod e maestoso* section that is essentially the same fanfare "Prelude" music given earlier, just set up a bit differently. Horns I-II play *sff* Line 1 D [written Line 1 A] rinforzando dotted quarter note to "3" triplet value 16ths to D-D-D-D 8ths (repeated next three bars). Horns III-IV play Line 1 C [written G] notes in that same pattern. In Bar 4, adding to the dynamic orchestral build, horns V-VI plat D notes in that same pattern thru Bar 6, while horns VII-VIII play the pattern on Line 1 C notes. Adding to the dynamic build in Bar 5 are *open* trumpets I-II-III playing *sff* Line 1 D notes in that same pattern (repeated next bar). In Bar 6, trumpets IV-V-VI join in to play on Line 2 C notes.

Bar 7 erupts pretty much tutti. Open trombones play *sff* small octave Eb/Ab/middle C dotted quarter notes to "3" triplet value 16ths (that chord played 3X as 16ths) to same Eb/Ab/C 8ths and so forth. Horns I-II & V-VI play D dotted quarter note to D-D-D "3" 16ths to D down to Ab up to D up to Eb 8ths to (Bar 8) D dotted quarter note to D-D-D triplet value 16ths to A/D rinforzando quarter notes to 8ths (followed by an 8th rest). Etc. Tubas play *ff* Contra-octave and Great octave Ab whole notes to (Bar 8) unison Great octave D half note (followed by a half rest). Fags and C. Fag play Great octave Ab whole note down to (Bar 8) D half notes (small octave register for the bass clarinets). The bass drums play four-note ruffs. After a half and 8th rest in Bar 8, timp I beats *ff* Great octave A up to small octave D down to A rinforzando 8th notes, whereas timp II beats Great octave G# down to D up to G# 8ths.

Skipping to Bar 25 (*Largamente*), all horns play *sff* Line 2 C# grace note to Line 1 B [written Line 2 F#] half note legato down to G# [written Line 2 D#] half note (repeated next bar). Trumpets play Line 1 B/Line 2 E/G# (E major tonality) whole notes tied to whole notes next bar. Pos show up in Bar 26 on B/Line 1 E/G# dotted half notes (followed by a quarter rest). After a half and quarter rest in Bar 25, cymbals sound *ff* quarter notes. After a half and quarter and 8th rest, bass drums sound 8th notes. Repeat next bar. In end Bar 27, bass clarinets play *sff* on small octave E [written F#] whole note held fermata, while Fags and C. Fag play on Great octave E whole note held fermata. Pos play Great octave and small octave E whole notes held fermata. Tubas play Contra-octave and Great octave E whole notes *sff* and held fermata. Timps are trill rolled on Great octave and small octave E whole notes held fermata. Of course the E unison note refers to the just previous E major tonality (E/G#/B).

End of cue. [1:34 pm Friday]

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Completed Friday, October 15, 2010 at 3:39 pm PDT
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SOUND DEPARTMENT

SAMUEL GOLDWYN PRODUCTIONS
STUDIO DIVISION
HOLLYWOOD, CALIFORNIA

STAGE LOG

PROD. 136 DATE 5-17-58

CHANNEL Stereo MIXER Vernon Hanson

FILM REC. STAGEMAN Barons-Gannon

LOCATION Stage 7 RECORDER Wolfe

TYPE OF RECORDING Stereo Scoring TITLE RKO (Mr. Ray Klune) Attn: DIRECTOR

TIME	SOUND TRACK	SCENE	SET
9:00AM			Crew Call
10:00			COMPANY CALL
10:40	S80,81,82,83		Take #1 P2 Zing Went The Strings
	S84,85,86,87		" R6 P2D So. American Way
	S88,89,90,91		R6 P2A,B Some Sunday Morning
	S92,93		R6 P2E
12:30PM			LUNCH
1:30			BACK FROM LUNCH
2:30			Co. call for 2nd session
	S94,95,96,97		R14 P3
	S98,99,100		R14 P3
3:05			10 min break
	S101,102,103		R9 P1
3:34	S104,105,106		R4 P3
3:58	S107,108,109		R2 P2
	S110,111,112		R12 P2
	S113,114,115		R13 P1
	S117		
4:24			10 min break
	S118,119,120		R6 P1
	S121,122,123		R9 P3
4:56	S124,125,126		R7 P3
	S127,128		R7 P2
5:15	S128,129,130		R7 P2
	S131,132,133		R12 P1,2
5:21			10 min break
	S134,135,136		R9 P1A
5:57PM			FINISHED

6'57"

Credit ok. per H. Stanger
1 W.C.
Co. call @ 2:30 PM.
5/16/58

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